

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4388.

SATURDAY, DECEMBER 2, 1911.

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SATURDAY, DECEMBER 2, 1911.

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## LITERATURE

## EDWARD LEAR.

LEAR'S 'LATER LETTERS' (1864-85) is a delightful book and an intimate book. It takes us into the inner circle of the friendships of the eccentric and lovable man whose name it bears, and reveals the hopes and opinions and troubles of the "dirty Landscape painter," as it amused the author of 'The Book of Nonsense' to call himself.

A letter of 1866, in which Lear narrates how he put a traveller out of countenance who was informing his companions in the train that 'The Book of Nonsense' was written by Lord Derby, reminds us of the date at which that immortal work was published. That was ten years before 'The Hunting of the Snark,' at a time when Tennyson, Browning, Matthew Arnold, and Disraeli were at the zenith of their powers; when George Eliot was at the height of her fame, and Meredith had crossed the threshold of his. The coincidence of such events in literature is not without interest, and the philosophic historian may find some significance therein. A deliberate indulgence in nonsensical frivolity is a not unnatural tendency, it may be thought, in an age of social, religious, and intellectual questioning and unrest. Lear was certainly no stranger to the disease of

this century. He was still less a stranger to that poverty which Theocritus declares is the sole awakener of the arts, and it is to that "chill penury against which Lear's life was one continuous and arduous struggle" that Lord Cromer, in his Preface to the 'Queery Leary' book, is inclined to think we owe the poems which still delight children of all ages. (Lord Cromer's quotation from Theocritus, by the way, appears in an odd form.) However this may be, it is pleasant to learn that Lear was prouder of his 'Book of Nonsense' than of his paintings. It is more usual for the authors of humorous masterpieces, such, for instance, as 'The Jumping Frog,' to prefer their more serious and less classic achievements. Lord Cromer, alas! suggests that this was, indeed, the case with the author of 'Dumbledownderry.'

The 'Later Letters' is mainly a continuation of Lear's correspondence with his lifelong friends Chichester Fortescue (Lord Carlingford)—"40scue," as he calls him, with that delight in original spelling which is one of the bubbling humours of this book—and Frances, Lady Waldegrave. This volume, like that published in 1907, is edited by their niece, Lady Strachey, and includes a charming Memoir by Mr. Hubert Congreve, a close friend of Lear's at San Remo. He describes vividly his remembrances of his old friend and would-be master in art. The editing is capably and conscientiously done. Lady Strachey adds to the ease and enjoyment of the reader by elucidating in foot-notes Lear's varied references to the political and social celebrities of his day. She is no doubt wise in not expecting her readers to be omniscient. We have noted some misprints, e.g., on pp. 66, 97, 297, 299, which might be corrected in a future edition.

In one sense the book is disappointing; for in its 400 pages we have found scarcely a story that can be termed new or a witticism worth remembering, unless it be the translation of the famous answer to the question, Is life worth living? "Ça dépend de la foi (foie)," which Lear attributes to Lecky. Nor in the course of this lifelong correspondence with a Cabinet Minister is there any contribution to an indiscretion to which Carlingford could be goaded by the pinpricks of Lear's vehement denunciations of Gladstone's later manner is the admission that "in foreign affairs I sigh for Palmerston." The main interest of the book, then, is purely personal—the self-revelation of the fascinating and versatile individuality of the author, artist, and musician, Edward Lear. It is a sufficiently absorbing and interesting one. Through the medium of these whimsical letters of his, with their quaint conceits, their outspoken comments on men and affairs, their humorous turns and verbal witticisms—for Lear was the most inveterate of punsters—the artist portrays himself.

He describes his travels and troubles, his work and plans, his mode of life, his finan-

cial difficulties, his visitors, and his views upon men in extraordinary detail. He could suck humour out of what would have been to most artists an unforgivable offence. "In one [of his pictures] is a big beech tree, at which all intelligent humming beans say 'Beech!' when they see it. For all that, a forlorn idiot said—'Is that a Palm-tree, Sir?' 'No,' replied I quietly, 'it is a Peruvian Brocoli.'" But the scene we like best to remember is that in which he describes his delight at seeing in the paper the announcement of Fortescue's appointment to the Irish Secretaryship. He was breakfasting at the Hotel Danieli in Venice.

"Being of an undiplomatic and demonstrative nature in matters that give me pleasure, I threw the paper up in the air and jumped aloft myself—ending by taking a small fried whiting out of the plate before me and waving it round my foolish head triumphantly till the tail came off, and the body and head flew bounce over to the other side of the table d'hôte room. Then only did I perceive that I was not alone, but that a party was at breakfast in a recess. Happily for me they were not English, and when I made an apology, saying I had suddenly seen some good news of a friend of mine, these amiable Italians said, 'Bravissimo, Signore! We also are delighted, and if only we had some fish too, we would throw them all about the room in sympathy with you,' so we ended by all screaming with laughter."

Such was the delightfully spontaneous and infectious vivacity of the man. But, above all, this paradox emerges from the perusal of these letters: the Father of Nonsense took himself very seriously, and, in spite of his devotion to frivolity, worked exceedingly hard and conscientiously throughout his long life of seventy-six years. He laboured indefatigably, partly because his life was a long struggle to keep the wolf from the door; partly because a man of his temperament and active brain must so labour, willy-nilly; partly because of his delight in his work and his ambition to excel in art, shown, for instance, by his lifelong labours upon pictures intended to illustrate the works of his friend and much-admired poet, Alfred Tennyson. Mr. Congreve tells us that, apart from his published and purchased works, he left at his death over ten thousand large cardboard sheets of sketches. A few of his water-colours and drawings are reproduced in this book. Yet in spite of his industry and enthusiasm, the world is pretty well agreed that Edward Lear was not a great painter. Few, indeed, in this generation think of him at all as an artist, except perhaps the heirs of those numerous and generous patrons of his who figure largely in this book, "swells," for the most part, sharply distinguished in the artist's mind from those "beastly aristocratic idiots who come here and think they are doing me a service by taking up my time." Lear was, by nature and habit, a Whig in politics, equally disliking violent Radicals and virulent Tories, but his correspondence suggests that he was not without some affection for the peerage—or, at any rate the purchasing portion of that much-abused community.

*Later Letters of Edward Lear to Chichester Fortescue, Lord Carlingford, Frances, Countess Waldegrave, and Others.* Edited by Lady Strachey of Sutton Court. With 83 Illustrations. (Fisher Unwin.)

*Queery Leary Nonsense: a Lear Nonsense Book.* Edited by Lady Strachey. With an Introduction by the Earl of Cromer. (Mills & Boon.)

"If I hate anything, it is a race of idlers," he says. As a matter of fact, his dislikes were by no means confined to drones. He had a full-blooded dislike of Popes and narrow-minded parsons, which gave rise to several vigorous and amusing passages; but, above all, he loathed the whole race of Germans, "Germen, Gerwomen, and Gerchildren," whose unforgivable sin was the erection of an hotel which ruined the view from his Villa Emily at San Remo. He was equally blind to the charm and loveliness of London, since discovered by Whistler and some others: "If I were writing a new 'Inferno,' I would make whole vistas of London lodgings part of my series of Hell punishments." But he made up for his lack of appreciation here by his enthusiasm for the beauty of scenery in other more fortunate parts of the world—Corfu, India, Malta, Corsica, the Riviera—which he spent so much of his life in visiting and "topographizing." This enthusiasm he expresses thus in his nonsensical way: "The Coast scenery [of Gozo] may truly be called pom-skizillious and gromphiberous, being as no words can describe its magnificence." His dislikes for certain persons and peoples he balanced with a liking for others equally whole-hearted. Tennyson, the Turks, Holman Hunt, the Italians, and Bishop Colenso—he was as constant in his devotion to these as to Marsala itself. His kindly and generous affection for his faithful servant Giorgio, with whom, indeed, these letters are largely concerned, shows the man's large heart. "I am a queer beast to have so many friends," he remarks to Carlingford, one of the few who, like Sir Franklin Lushington, really "understand this queer child." But those who can appreciate the whimsical humour and wayward fancies of a truly original character will easily gather from a perusal of this volume how lovable a character the author was, and why his many friends agreed that it was "pleasant to know Mr. Lear."

The title of the second volume under review, which we also owe to Lady Strachey's editorial care, is happily taken from one of the author's own phrases, describing his Queery-Leary-Nonsense. It contains some poems and drawings lent by several owners, notably those by Mrs. Vaughan, which recall the author's friendship for John Addington Symonds. But the bulk of the book consists of the charming Preface by Lord Cromer, to which we have already alluded, and of some twenty drawings of birds done for Lord Cromer's infant son, by way of introducing him to a knowledge of colour. These are delicious. The humour of the Light Red Bird, the slyness of the purple, the perkiness of the spotty, were enough to make us prize this book, even without the photographic likeness of the Runcible bird and the inevitableness of the Scroubious. Yet not the least clever thing here is the caricature of the "Learned and Nonsensical Bird," drawn by Ward Braham, a parody of one of Lear's own drawings of an owl.

*A History of the Peninsular War.* By Charles Oman. — Vol. IV. *December, 1810–December, 1811: Masséna's Retreat, Fuentes de Oñoro, Albuera, Tarragona.* (Oxford, Clarendon Press.)

In the Preface to this volume Prof. Oman apologizes for the space of time—three years—which has elapsed since the appearance of Vol. III. The delay is certainly unfortunate, as the gap occurred at a point in the narrative where continuity is especially desirable, namely, the retreat of Marshal Masséna from Sobral, in front of the Lines of Torres Vedras, to a position at and near Santarem, higher up the Tagus. This retirement, of course, resulted from the masterly defence of those Lines by Wellington, and his dispositions for sweeping clear of people and supplies a large part of the country in the rear of the French. Nevertheless, as Mr. Oman reminds the reader, the orders of the British commander in this respect were by no means completely obeyed—how could they be?—and consequently the French, with their long experience in marauding, were able to extract from the nearly depleted country north of Santarem enough provisions to last until the beginning of March, 1811, or several weeks longer than Wellington believed to be possible. Napier, always partial to the French, dilated with undue emphasis on the advantages of Masséna's retreat to Santarem, and represented him as enclosing "an immense tract of fertile country" (bk. xi. ch. x.). Mr. Oman brings out the facts of the situation more convincingly, showing that the French soon exhausted the country near that town, and had to exercise the utmost rigour and ingenuity to find the necessities of life. One device was to empty barrels of water over ground near houses where caches of food might be expected; and the speedy sinking of the water at some point often revealed a hoard. Of the cruelties practised by the plunderers Napier says little. In these pages they appear in their naked truth. Again, Napier exaggerates the moral effect of the occupation of Santarem when he says that Masséna "appeared to besiege Lisbon." True, he held Wellington fast, but for a larger army of veterans to do so was no great feat; and Wellington, leaving time to do its work, was really master of the situation.

This was why Napoleon so severely blamed his marshal. In the interview with General Foy at Paris, on November 22nd, 1810, the Emperor said that Masséna was a terror to the English so long as he remained before the Lines of Torres Vedras, but a disaster would overtake him if he retreated. Now, it cannot be said that at Santarem, some thirty miles distant, Masséna threatened the Lines, on which he had previously made no impression, still less Lisbon, which they protected. There was the alternative of crossing the Tagus at Santarem, entering the unexhausted province, the Alentejo, and threatening Lisbon and the British fleet from the south side of the estuary. Prof. Oman does not treat this question

so fully as could be wished. He describes the measures which Wellington took to hinder such a move, which he much dreaded. Certainly it would have been a venturesome step for Masséna to take with an army which, by the end of 1810, had lost about 40 per cent of its fighting strength; and as reinforcements were to be expected by the northern road, while there was no proof that Soult or Mortier would stretch a helping hand from Andalusia, Masséna took the more prudent course in holding on to Santarem. Had he known of the difficulties of Wellington, the discontent and misery within the Lines, and the doubts as to the wisdom of the Peninsular War then prevalent in London, he would have taken the more daring course which would, indeed, have been more consonant with his earlier reputation as one of the boldest of successful soldiers. Mr. Oman, however, adduces additional proofs to show that Napoleon hampered the action of his marshals by issuing orders which were utterly impracticable: witness his instructions to General Drouet, who with 16,000 men, mostly raw troops, was bidden to march by the Almeida road through Central Portugal and reinforce Masséna, keeping open his communications with Almeida, and never disseminating his troops. To do so over a line of nearly ninety miles, infested with partisan bands, was an impossibility. Drouet succeeded in getting through with about half his force and a small ammunition train; but the Portuguese militia under Wilson soon closed in on his rear and cut the communications with Almeida, thus isolating Masséna as much as before.

The Emperor's orders of October 26th, 1810, to Soult, to move from Andalusia northwards with the aim of strengthening Masséna's attack on Lisbon, were equally futile, unless they implied the evacuation of that great and valuable province, which was not even hinted at. In the endeavour to hold on to his conquest, continue the blockade of Cadiz, yet stretch a hand to Masséna, Soult adopted the half measure of marching into Estremadura and besieging the fortresses of Olivenza and Badajoz, which barred his way. The Emperor seems not to have realized the need of taking at any rate the latter stronghold before that long and dangerous advance could achieve its object. The fortresses delayed Soult less than could be expected, owing to the unusual folly and cowardice of their commanders, and the glaring incapacity of Mendizabal, whom La Romana and Wellington dispatched for the rescue of Badajoz. A more extraordinary case of carelessness and presumption than that shown by Mendizabal, when, in command of the last good Spanish army, he was sent on a mission of great importance, it is hard to conceive. Mr. Oman is generally sparing of invectives, but he bestows justifiable censures on that general and on Inas, Governor of Badajoz. Had either of them shown common prudence or courage in holding out, Soult must have retired, *infecta*, into Andalusia to save his entrenchments opposite Cadiz from the blow



threatened by Graham in the brilliant little inroad which culminated at Barrosa. As it was, Soult destroyed the Estremaduran army, took Badajoz, laid open the Alemtejo to invasion, and had the prospect of aiding Masséna, had not that marshal in those same days early in March been compelled by want of food to begin his disastrous retreat from Santarem to Celorico in the upper valley of the Mondego. Mr. Oman's careful analysis (pp. 202-3) shows that the French losses from September, 1810, to mid-April, 1811, amounted to about 25,000 men, nearly all by sickness, famine, or capture, together with all Masséna's guns and train. (The estimate is more detailed than that supplied by Napier, bk. xii. ch. v.) In the circumstances these losses could not be avoided, for neither Napoleon nor Masséna counted on the skilful and stubborn defence whereby Wellington saved the situation for the Allies in the winter of 1810-11.

With one exception, soon to be noted, the descriptions of battles in this volume are remarkable for clearness rather than power and charm. Readers of Napier will miss the brilliant passages in which that master of style describes such an episode as Norman Ramsay's burst through the press with his field-battery at Fuentes de Oñoro. Mr. Oman explains and somewhat lessens this exploit, showing that only two guns were at stake and that the rescuing charge of Brotherton's dragoons counted for more than appears in that "purple patch." No description can make Fuentes de Oñoro other than a series of desperate mêlées; but the account here is closed by a well-reasoned defence of Wellington against the criticisms of Napier and Col. Pelet. Even so, it is difficult to escape the conclusion that Wellington's acceptance of battle at Fuentes was a most risky proceeding, which must have led to defeat if Masséna's commands had been obeyed by his subordinates. Wellington may have counted on insubordination in the enemy's camp; but, if so, this again was most perilous. Even at the end of his disastrous retreat, when insufficiently reinforced and badly served, Masséna nearly succeeded in breaking the British defence on the Portuguese frontier.

In the account of the operations of Graham against the French forces blockading Cadiz, and of the battle of Barrosa, Mr. Oman is not seen at his best. The description of the ground at Barrosa is less effective than that given by Napier; and the narrative of the fighting, apart from the lifelike touches of Blakeney's diary, does not convey the clear impression left on the mind by a perusal of that of the earlier historian. At the same time we gratefully acknowledge the wealth of details supplied, which establish incontestably the greatness of Graham's exploit and the cowardice and incompetence of La Peña, who remained with the reserve force on the isthmus. The dullness of outline of the narrative at this point may be due to the inability of the writer to visit the site of the battle.

On the other hand, no account of the battle of Albuera is so clear and satisfactory as that contained in this volume. The lie of the land is well set forth both in the text and in the plan; and one peculiarity of it is noted which explains Soult's ineffective handling of his troops during a considerable part of the struggle. The French marshal from his central position could not see a large portion of the field of battle, especially where Girard's heavy column was at grips with the Allies. To this cause, rather than to the rainstorms, may be ascribed the loss of the opportunity after the charge of the Polish lancers had wrought such havoc on Colborne's brigade. The present description also shows conclusively why the final and decisive advance of Cole's reserve (which, by the way, is not depicted on the plan) could be achieved successfully in face of Latour-Maubourg's yet formidable force of cavalry. Cole was flanked by all the spare British and Spanish cavalry as well as a battery of horse-artillery. Thus protected against charges like that which had doubled up Colborne, he could fling his long line of 2,000 British and 3,000 Portuguese on the dense and disordered columns of Girard, Gazan, and Werle, huddling them into a mass, and finally driving them down the hill. Napier's prose will ever be quoted for its sonorous and thrilling power; but he leaves the seeming miracle of Cole's triumph unexplained. Prof. Oman clears up everything in as able and spirited a narrative as could be desired; and he does justice for the first time to the indomitable tenacity with which Hoghton's and Abercrombie's brigades long disputed the key of the position with the overwhelming masses of French infantry, thus giving time for the advance of Cole. The narrative closes with a temperate defence of Beresford's tactics against the vehement censures of Napier. It convicts Napier of injustice and inaccuracy, but does not wholly justify Beresford's neglect of his right flank, which was obviously the weak part of the whole line. Blake's slowness in changing the Spanish front, and William Stuart's precipitate advance to his help, are also blameable incidents; but throughout the day Beresford paid too much attention to the village of Albuera, and showed no grip of the situation as a whole. Soult also fought the battle badly; and the inactivity of Latour-Maubourg at the crisis is inexcusable. Albuera therefore remains as an example of a soldiers' battle.

We await with interest the next volume of the History, which will deal with the decisive blow of Salamanca.

*Memoirs and Letters of the Right Hon. Sir Robert Morier, G.C.B., from 1836 to 1876.*  
By his Daughter, Mrs. Rosslyn Wemyss.  
2 vols. (Arnold.)

THE memoirs of a diplomatist can hardly help being interesting. To be a diplomatist at all one must be a man of the world and meet all sorts of charming and

notable people. Besides, the business of diplomacy—of the old diplomacy, *bien entendu*—implies mutual secrecy, and to share secrets with another person, even of one's own sex, creates a subtle intimacy which promotes self-revelation. There have been, no doubt, plenty of stupid diplomatists, but very few who were dull on the surface. Burnet Morier, to use the name by which he was best known to his friends—he was rather proud of his maternal descent from the famous Whig bishop—was never dull, though perilously in earnest, like many others of his clean-living, high-thinking Huguenot stock. The nephew of "Hajji Baba" was not likely to be born without the sense of humour, and the society he frequented gave it scope. To talk about Goethe with Bettina von Arnim; to listen to old Metternich's reminiscences of the Holy Alliance after "ce que Messieurs les Républicains appellent la Voix de Dieu" had been howling round the imperial palace at Vienna; to have one's first experience of practical diplomacy at that curious meeting of the Emperors at Olmütz, with Nesselrode in attendance; to have carried Jowett pick-a-back, and Dean Stanley too; and finally to have acted the good fairy in finding a tutor for "little William," the present German Emperor—these were indeed experiences. Baron Stockmar's account of Morier's selection of the tutor, Dr. Hintzpeter, is amusing:—

"As to his ideals, I am afraid they are somewhat unpractical. He says that a king is doomed to lead a solitary life, a life entirely devoted to duty; . . . that he is not to be brought up with other boys; that he is not to have drawing or music lessons, because that sort of thing does not belong to kingcraft, because a king has no time for them, because he has no time to be a dilettante. . . . He maintains that a boy ought not to go to the Zoological Gardens to see an elephant unless he should already know that elephants don't lay eggs."

It is obvious that, as Stockmar said, the tutor lacked *Gemüt*, and was "a hard Spartan idealist"; but, however well he succeeded in impressing on his royal pupil his ideal of moral education, succinctly summed up in *Erlösungsbedürftigkeit*, he certainly failed to keep him from music and painting. Stockmar exerted a powerful influence over Morier when the latter was attaché in Berlin from 1858 onwards, and this led naturally to the Prince Consort's interest, and to Morier's association with the Crown Prince and Princess in their efforts to encourage a liberal policy in Germany and a better understanding with England. He was an enthusiastic admirer of German ideals, to the confusion of old-fashioned people. He writes:—

"I can never forget, after allowing myself the last night I was at Hatfield, *en tête à tête* with Lord Salisbury [father of the Prime Minister], to run on and describe my notions of a German future, with a body created worthy of the soul of which Goethe, Schiller, and Kant were but the scintillations,—his Lordship interrupting me and saying, 'But, Mr. Morier, this is revolution!'"

There are in these volumes many long letters addressed to this apprehensive nobleman's wife, who afterwards married Lord Derby, the Foreign Secretary, and in these, and others written to Layard when Under Secretary, Lord John and Lord Arthur Russell, Stockmar's son, Jowett, and other lifelong friends, in which the great ideas which dominated the diplomatist's thoughts are set forth with the pungent force and logical application of historical induction which procured him the reputation of the best writer of despatches of his time.

Morier perhaps knew more, and certainly more completely grasped the conditions, of German politics than any Englishman of his time, not even except Lord Odo Russell, whom he would doubtless have succeeded at the Berlin embassy but for the opposition of Prince Bismarck. On all German matters he was the chosen adviser of Lord John Russell, whom he attended when Queen Victoria visited Coburg, and with whom he formed a lasting friendship. His views on German questions are therefore of the highest value, and Mrs. Wemyss has judged rightly in making her father's biography largely a record of his work and aims in Germany. How skilfully she has woven the threads together, and with what knowledge and literary ability she has related the historical situations on which the correspondence turns, all students of the subject will cordially recognize.

Though long reports and memoranda on the internal complexities of the German empire and its component states may not interest every one, there is much besides in these well-filled volumes. There are the judgments and ideas of a cultivated man of strong convictions on all of the many subjects that drew his interested attention. The affectionate correspondence with Jowett, which lasted through their joint lives, is the most charming feature in the book, for to the Master of Balliol, ever since the pick-a-back days, he always confided his inmost thoughts—though they came very near to quarrelling over the Franco-German War, when Jowett's French sympathies refused to bend to his friend's passionate plea. In his younger days he called himself a Radical, but Morier's Radicalism was of the theoretical kind, and even so it was absolutely opposed to the school of J. S. Mill. His views on self-government v. representative government are refreshing. His general politics were of the imperialist, and indeed Conservative, order, based on the conviction that

"a great international position, like a great social position, imposes duties correlative to the rights and privileges enjoyed, and that no human unit, whether an individual or a corporation or a nation, can with impunity withdraw itself from the performance of its duties and yet continue in the enjoyment of its rights."

In fact, Morier's doctrine of duty was not unlike the *Erlösungsbedürftigkeit* of his nominee Dr. Hintzpetter, though it took fewer letters to spell. With this

ideal in his mind, he had naturally no patience with the opportunism of English politicians, and his letters abound in criticisms of Palmerston, Gladstone, Lord Granville, and others, which show perhaps more temper than considered judgment, and, being written merely for the private reading of friends who understood him, might perhaps have been judiciously pruned in the present work. But political animosities dissolved in personal intercourse, and he found Gladstone a delightful guest when the Liberal leader visited him at Munich in 1874, and was introduced to his friend Dollinger—who inspired Morier's well-known articles on 'Prussia and the Vatican.'

Morier belonged to the Cobden Club; and he was, naturally, "totally at a loss to understand on what principle of unnatural selection you propose to elect Bismarck, of all God's creatures under the sun, a member," and indignantly threatened his own resignation. It turned out that the humorous person who suggested this candidature was also endeavouring to enrol his Holiness Pius IX. Some of the best touches in the letters belong to the Balliol days, when Morier was Temple's pupil and the friend of Max Müller, Clough, Froude, and F. T. Palgrave.

When it is remembered that Morier was the keenly interested spectator of the colossal struggle, involving three critical wars, which brought about the unification of the German Empire, and that he was in personal relations with almost all the leading statesmen of the time, the fascination of his vivid and passionate letters on the vital questions of European politics will be realized. There are many pictures of great figures in great situations in this absorbing book. We hope that in the future volume treating of her father's work for seventeen years more, as ambassador at Lisbon, Madrid, and St. Petersburg, Mrs. Wemyss will indulge us with a more intimate picture of the ambassador himself, whose personal charm and power of inspiring a high spirit of public duty in his staff made him one of the most impressive figures of his day.

*The Battle of the Boyne: together with an Account, based on French and other Unpublished Records, of the War in Ireland (1688-91) and of the Formation of the Irish Brigade in the Service of France.* By Demetrius Charles Boulger. (Martin Secker.)

MR. BOULGER'S pages reveal a point of view not common among modern historians. To our amazement, we read that James II. lost his throne "not through any real fault . . . but by the force of circumstances," that "it is very doubtful if he would have lost it even temporarily if there had not been an ambitious Protestant prince ready to take advantage of his difficulties." To such a Jacobite as the author William is only "the Prince of Orange," "a mere passing figure on the stage of English

history." He is somewhat uncritical in his attitude to authorities. Of course he is not a disbeliever in "the cult of the document"—he has made much use of manuscripts preserved in the Bibliothèque Nationale—but there is a lack of foot-notes in the volume. There are hardly any references in the text, the dates of letters are seldom given, and all the information vouchsafed to the reader is that one statement is better authenticated than another. The writer does not like Story's 'True and Impartial History,' and accuses it fairly enough of a Williamite bias; but he ignores the fact that another authority he relies upon, 'The Light to the Blind,' betrays a strong leaning to the Jacobite side. There is no bibliography, and there is not a single map. The book is adorned by ten beautiful portraits, but we could have spared one of them in exchange for a plan of the battlefields of the Boyne and Aughrim and for a map of the sieges of Athlone and Limerick.

The absence of such plans and maps is a serious defect in this important volume, which is also disfigured by many repetitions. For example, twice we are given a quotation from Berwick on Lauzun's lack of military knowledge; twice Louvois's contemptuous opinion of Lauzun; and three times James's equally contemptuous opinion of Sarsfield. The spelling of names is puzzling, for we find such unfamiliar forms as Kingsale, Ballineedy, and St. Rhue (for St. Ruth).

In spite of these drawbacks Mr. Boulger's book is not without value. He realizes the fact that the history of Ireland during his period is closely bound up with the tissue of European policy, and in particular with that of France. He sees the effects, direct and indirect, of the diplomacy of Louis XIV. upon the course of events in Ireland. There is a careful analysis of the motives of the French monarch in sending assistance to the exiled James II., but the theatrical scene of farewell at St. Germain has imposed upon the author. Both Louis and Louvois—not merely the latter, as the author thinks—used James as a tool. The former directed the strategy of the Irish campaign, and his aim was to weaken, not to destroy, his enemy. He wanted England to be so fully occupied with its internal troubles that it would have no time to spare for what happened in or across the Channel. James went to Ireland convinced that its conquest was to be the prelude to that of England. Louis sent him to Ireland with the object, not of winning either it or England, but of wasting the time and spending the strength of William. When the latter landed at Carrickfergus, he was destined, in the mind of Louis, to remain in Ireland eight or ten years, and this absence from the Continent left the way open to Holland through Belgium, destroyed the alliance with Leopold, and ensured the triumph of Louis's plans in Spain. Louis meant to take England on his way to Spain, but "the Great Deliverer" had, in Halifax's pregnant remark, "taken England on his



way to France." Mr. Boulger is more successful in his analysis of the motives of James. That James was a humane man on the whole no one would deny, still there is in the archives of D'Este at Modena the terrible letter of February 24th, 1689, to the Cardinal D'Este. "J'espère," he wrote,

"que Sa Sainteté croira que l'occasion qui se présente de détruire l'Érésie [i.e. in Ireland] avec une armée Catholique n'est pas de celles qu'on doit perdre."

Of course, when Avaux proposed to put this policy into practice James indignantly condemned it. Mr. Boulger denies that Avaux gave any such advice, but his letter of August 14th to Louis, and the King's reply of September 6th, place the matter beyond a doubt. The former runs thus :

"Le Roy d'Angleterre m'avoit escouté assez paisiblement la première fois que je luy avois proposé ce qu'il y auroit à faire contre les Protestans, lorsque quelques uns d'eux se seroient soulevés, et auroient attaqué les Catholiques, mais comme il n'avoit rien déterminé, et que je luy ay demandé depuis cela ce qu'il luy plaisoit d'ordonner, il m'a répondu d'un ton fort aigre, qu'il ne vouloit pas égorger ses sujets, que c'estoit son peuple, et qu'on ne l'obligerait jamais à la traiter de la sorte. Je luy repartis que je ne luy proposois rien de fort inhumain, que je ne prétendois pas qu'on fist aucun mal aux Protestans qu'après qu'on les verroit se soulever, et que s'il en usoit autrement, la pitié qu'il auroit pour eux seroit une cruauté pour les Catholiques. Je le suppliai ensuite de me dire quelle estoit son intention, et ce qu'il vouloit que les Catholiques de Cork fissent, s'ils voyoient que les Protestans de Bandon eussent massacré tous les Catholiques, et ainsi des autres villes : il me dit qu'ils attendroient à se défendre quand les Protestans les attaqueroient. Je représentay que les Protestans ne leur donneroient pas avis de ce qu'ils auroient dessein de faire, et qu'ils massacreroient tous les Catholiques les uns après les autres ; il ne m'a répondu autre chose que, Tant-pis, Monsieur."

The latter shows that even Louis shrank from such a proposal.

"Je n'approuve pas," he replied, "cependant la proposition que vous faites de faire main basse sur tous les Protestans du royaume, du moment qu'en quelque endroit que ce soit, ils ne seront soulevés ; et outre que la punition d'une infinité d'innocens pour peu de coupables, ne seroit pas juste, d'ailleurs les représailles contre les Catholiques seroit d'autant plus dangereuse, que les premiers se trouveront mieux armés et soutenus de toutes les forces d'Angleterre."

One can judge of Mr. Boulger's capacity for weighing evidence when we read that the advice Count Avaux tendered is "a figment of Macaulayan imagination." He thinks that James misinterpreted the Count, and that the latter could not as a courtier contradict his royal master. Unfortunately for this subjective statement, the King, as Berwick tells us in his 'Memoirs,' "was dissatisfied with his haughty and disrespectful manner of conducting himself." Mr. Boulger accuses Macaulay of mistranslation, but is casual himself in such matters. Of Fitz-

James, the Grand Prior, Avaux records "c'est un jeune homme fort débauché, qui se crève tous les jours d'eau de vie, et qui a esté tout cet esté par ses débauches hors d'estat de monter à cheval." He is, according to the translation, "a very debauched young man, drinking brandy all the day, and unable for a long time at a stretch to mount his horse through intoxication."

In the absence of proper references it is difficult to judge from internal evidence what authorities have or have not been used. The author gives us the general French aims, but these require to be supplemented from many other sources, e.g., the Leeds Official Correspondence. For the forces employed to carry out these aims he uses the dispatches of Avaux. The French ambassador, however, in the case of every regiment except one, underrates the number of soldiers, and the British Museum list furnishes a truer estimate, and to this list there is no reference. Mr. Boulger clearly sees how much divergent aims hindered the success of James, and he sketches the policy of the English and Irish Jacobites with marked insight. James soon found that two distinct, even contradictory, lines of policy were pressed upon him, by his English and Irish supporters respectively. In the English Jacobite is to be discerned the characteristic weakness of the House of Stuart—a greater regard for dynastic than for national interests. To him the sovereign meant a great deal, the State very little indeed. The Lord's Anointed might commit iniquity and still be able to rely upon the personal devotion of his liege. On the other hand, the Irish Jacobite had cared for the first James because he was descended from the Milesian kings of Ireland ; but this attachment was not reciprocated, and the feeling passed away. He never saw James, and the ministers the King sent failed to develop the feeling of devotedness to his dynasty. Moreover, all the traditions of an Irish Jacobite were those of a man whose ancestors had been in persistent opposition to the line of Stuart. The romantic devotion of the Highlander to this great house meant absolutely nothing to him. The Jacobite poetry of Scotland and the parallel poetry of Ireland offer a strange contrast—the former is dynastic and personal, the latter is neither ; it speaks passionately and almost exclusively of Ireland. The Highland loyal fervour was inconceivable to the Celt, for to him the sovereign and oppressor were convertible terms. In fact, the attitude of Louis XIV. and that of the Irish Jacobite to the fallen monarch were not widely different. They both required him for a definite purpose, and when this purpose was carried out they intended to pay scant attention to the instrument they had employed.

Mr. Boulger achieves more than his title indicates, for he describes with much lucidity the whole Jacobite war. His account, however, of the battle of the Boyne lacks clearness, but here we sympathize with him, for the narratives of

Kane, Mullenau, Richardson, Parker, and Story are most confusing. The author trusts much to French archives, yet he does not present in his pages any very startling information. From his examination of the reports in the historical archives of the French War Department we expected much that was new, for we read : "I was simply astounded how my predecessors, of whom Macaulay was the first, have left the pearls in their shells." All the authorities for the battle of the Boyne were at Oldbridge ; hence they give detailed accounts of the events there. Mr. Boulger thinks the whole fortune of the day depended on what happened at Oldbridge. This means that little attention is bestowed by him upon the right wing and the English regiments. It is obvious from the dispatch of Girardin to Louvois, July 2 (O.S.), that Lauzun thought the main action would take place in the neighbourhood of Slane, and it is strange that neither William nor he perceived that the key of the position was the road from Slane Bridge to Duleek. Mr. Boulger has not consulted the 'Journal of John Stevens,' a captain who fought at the battle. He does not support the author's thesis that for some time the infantry behaved well. Stevens praises the horse guards and Col. Parker's regiment of cavalry, but of the infantry he holds a poor opinion. Thus his own foot regiment, the Lord Prior's, ignominiously ran away. "This I can affirm," he writes,

"having stayed in the rear till all the horses were passed, and, looking about, I wondered what madness possessed our men to run so violently, nobody pursuing them. What few men I could see, I called to, no commands being of force, begging them to stand together, and repair to their colours, the danger being in dispersing ; but all in vain, some throwing away their arms, others even their coats and shoes, to run the lighter."

Mr. Boulger has succeeded admirably in the difficult task of giving the origin and history of the Irish Brigade. He has much to say that is both new and true about Lord Mountcashel and his brigade, which he properly regards as the nucleus of this famous body. He brings out vividly the difference in status between this brigade and that of the Irish troops who followed it after the Treaty of Limerick. The former became French troops at once, while the latter were for many years nominally under James. His view of the uncertain stay of Sarsfield and his men is graphically written, and we are indebted to him for exposing the fallacy that the Irish emigrants after 1691 went abroad to found a new Ireland in France. Twice they were mustered for the invasion of England, and, had either expedition succeeded, they would have left France for ever. Ireland suffered for the loss of her natural leaders in the flight of "the wild geese." She was all the poorer at home, though her renown was increased abroad, for the flight of so many fine birds.



## NEW NOVEL.

*The Reward of Virtue.* By Amber Reeves. (Heinemann.)

So remarkable is the intuitive sympathy displayed in this book that we believe most readers will suspect autobiography—the more so as the characterization of the women is more excellent than that of the men. The personality of the central figure from babyhood to motherhood emerges clearly. We entertain no doubt that the book could be judiciously placed in the hands of girls, and would help them to a useful knowledge of themselves at definite stages of their development. The cameos of the social side of childhood—of school life, the children's mission, and the coming-out dance—have hardly ever, we think, been excelled.

So-called "grown-ups" will derive benefit in accordance with their intelligence, but no one who reads with care should fail to see a little more clearly the difficulties that beset the realization of that perfect understanding between themselves and their offspring which all good parents aim at, but rarely attain.

Subtle indeed is the change of standpoint between the mother and daughter, especially when the latter develops the sociological spirit of the twentieth century. In this connexion the impossibility of the mother understanding the spasmodic ardour of the second generation in taking up work in a crèche is well conceived. The fact of the girl's smallness of view in desiring a show for her money in the shape of a palatial building is as typical of her stage of development as is the mothers' preference for the "lidy" rather than for the overworked women who had devoted their lives to easing their lot.

As we have said, the delineation of the men suffers when compared with that of the women, but this is only to say that these men in another book would by no means be regarded as indifferently limned.

The father in especial may be said to live. A merchant, probably designated "worthy" by his confrères, acquires a fortune by a perspicacity which, however limited in other directions, reveals to him the fact that to secure a Colonial trade in ready-made clothes, Colonial measurement must be consulted in the making thereof.

Of the suitors for the girl's hand, the ephemeral cleverness of the one is clear-cut; the character of the other who becomes her husband is elusive. Indeed, the latter is to us the most unsatisfactory person in the book. We see him as a sentimentalist, but cannot recognize him as the cad he is finally shown to be. Probably the author found her space too short to permit her to depict his transitional periods.

The printers have rather spoilt our pleasure in the book by the odd divisions of words at the ends of lines. The style of the book, a remarkable achievement for a first novel, is at once effective and unobtrusive.

## SPORT AND ADVENTURE.

IN two volumes of 773 pages, by John Dill Ross, entitled *Sixty Years' Life and Adventure in the Far East* (Hutchinson & Co.), we have in a measure the history of British connexion with the East Indian islands, told in the story of an adventurous sailor, a pioneer of British commerce in Borneo, and of his son, who perhaps may be identified with the author. This, however, is by no means certain, though in the Preface he refers to his "long and singularly adventurous career in the lands and seas of the Far East," and much of the story seems to corroborate the impression.

The earlier chapters are chiefly devoted to the doings of Capt. John Dillon Northwood, who was born in Batavia and educated in Australia. He returned to the place of his birth, and after a voyage to Holland was made assistant and secretary to Mr. Ross, the owner of the Cocos Islands, a remarkable man whose influence had much to do with forming Northwood's character. This, it is clear, was of no ordinary sort: adventurous to a degree, and brave to admiration, he not only escaped perils from storms and pirates, but, having a sound head for business, was generally successful in his ventures; he amassed a large fortune, and became one of the merchant princes of Singapore.

How this prosperity was modified by his son Johnnie, whose escapades fill the greater part of the book, is told in great detail, some of which might with advantage have been omitted. That the picture of commercial life in Singapore and the adjacent islands is true there can be no reasonable doubt; moreover it is skilfully drawn. Johnnie is *un enfant terrible*, and gets into all sorts of scrape, commercial and social, but he gets out of them with remarkable facility. Though reckless, he has many redeeming qualities, and has a sound perception of various important political questions which have come before him.

Well described are the sad stories of the downfall of Northwood & Son, and the death of the captain. Then Johnnie, somewhat sobered, visited Russia, with which he was pleased, and Japan, of whose people he formed an unfavourable opinion: his remarks on this subject deserve attention. Later he went to Siam, where he saw the fighting with the French, and to the Philippines during the American invasion.

The book, full of well-told adventure, is closed abruptly; its hero is reported to have been dangerously ill, and his connexion with the Far East is said to be ended. The illustrations are sufficient, and the table of contents is ample, but there is no index.

Mr. F. W. F. Fletcher, who possesses estates in India, believing that, though many books on the sport of other localities exist, none, about his own is forthcoming, has, in *Sport on the Nilgiris and in Wynnad* (Macmillan), supplied the deficiency. He begins by giving an account of the country, its physical aspects, population, rivers, temperature, &c., after the manner of a gazetteer, and goes on to describe the game, which is abundant. The elephant and tiger have each two chapters devoted to them; less important animals have one each; and the lesser deer, the wild dog, and small game have two chapters between them. The final chapter is on rifles; Appendix I. contains a list of mammals and game birds, examined and approved by Mr. R. Lydekker; Appendix II. consists of the Madras Game Laws; and in III. are hints for the preservation of skins. The book, therefore, is care-

fully designed, and should be most useful to residents or visitors.

The varied experience of different persons in different parts of India leads to the formation of many opinions as to animals and their habits. Thus some writers describe the elephant as stupid, others as the most intelligent of beasts; the *makna*, or tuskleless male, is said to be timid, but is used in the capture of wild elephants, and just as, in the deer forests, the master stag often has the poorest head, so possibly the *makna* may fare better than is often supposed in his combats with tuskless.

The usual Madras misnomers for animals are repeated, but the author is fully cognizant of them, and as his book is mainly for sportsmen in that presidency, no more need be said. About rifles his remarks are generally sound, though perhaps a little old-fashioned, for he is decidedly in favour of very powerful weapons for elephants, gaur, &c., and is frankly contemptuous of the small bores. Anything under .360 bore he regards as a toy, and his preference is for .450 for ordinary work, and .600 for the heaviest animals. He considers that a shoulder shot from a small-bore rifle at an elephant is nothing short of criminal. This is singularly at variance with the experience of Mr. A. H. Neumann, who killed five of his biggest bulls with a .303, none of them being shot in the brain. Mr. F. C. Selous, too, supports the small bore as capable of killing the most ponderous animals, and he began his experience with a 4-bore. Doubtless the rifle which is best in open country is not necessarily so in jungle, where a round or short bullet is less likely to be deflected by a branch than a light and long one.

The illustrations and general get-up of the book deserve praise.

A pleasantly written and easily read book of sporting reminiscences appears under the title *Rifle, Rod, and Spear in the East*, by Sir Edward Durand (John Murray). Its author (son of the late Sir Henry Marion Durand, a highly distinguished officer of the Royal, late Bengal, Engineers, and Lieutenant-Governor of the Punjab) served chiefly in India, and had the good fortune to be appointed to posts where there was every opportunity for sport. That he made the most of his chances is evident from the book, which will recall to older readers the country in days gone by, and implant in younger men the desire to go there and do likewise. Some strange stories are told. One describes a colony of kites and vultures which were bullied by the young of a troop of langur monkeys. The birds were on their nests, which the monkeys wished to rob:—

"One young one would put his head up the shelf on one side of the kite, and another on the opposite side, reaching out alternately a furtive paw and making grabs when they saw a chance."

One of the best of many recent good books on sport and travel is Lieut.-Col. H. C. Lowther's *From Pillar to Post* (Arnold). It is, as the author says, unpretentious, but it covers a variety of experiences in many lands which rarely fall to the lot of one man. These are described somewhat in the form of magazine articles, in homely language reasonably mixed with slang, of which the Colonel's knowledge is extensive and peculiar.

As is usual in books of the sort, dates are entirely neglected, which is a pity, for they form a useful guide to the improvement or decay of sport. Generally decay must follow where man appears, for nowhere is

there room for wild and tame beasts together; on the other hand, endeavour is being made to preserve the former by restricting slaughter and setting apart reservations or sanctuaries.

Life on a ranch in Montana is described in chap. i., and the reader is next transported to the Haud or waterless tract in Somaliland, beyond which he is introduced to lions and koodoos; then he is taken to Crete 'Among the Liars,' and to Ceylon. There are four chapters on South Africa and the War, in which the author served with distinction; these, with his remarks on the Army as a profession, are worthy of careful reading, specially at this time, when there is difficulty in securing a sufficient number of candidates for commissions.

Col. Lowther had the good fortune to accompany a mission to Fez, was military attaché at Paris, and has attended manoeuvres in Holland, Sweden, France, and Spain. In Madrid he saw the attempt to murder the King and Queen immediately after their wedding, and in Africa he met ex-President Roosevelt. His descriptions may be recommended as vigorous, while the illustrations are not only numerous but also good.

In the expedition of which Mr. C. Sheldon gives us an account in *The Wilderness of the Upper Yukon: a Hunter's Explorations for Wild Sheep in Sub-Arctic Mountains* (Fisher Unwin), one of the party was Mr. F. C. Selous, who, the author says, is perhaps a more experienced hunter than any other man living. This fact should remove all doubt as to the scientific nature of these explorations, which extended from June, 1904, to October, 1905. It is not to be supposed, however, that the book is a duplication of Mr. Selous's 'Recent Hunting Trips in British North America.'

Mr. Sheldon's book is an unusually well-written and very modest account of his field experiences while engaged in studying the colour-variations of the wild sheep in Yukon Territory. There are thrilling adventures with grizzly bears, moose, and caribou, together with careful observations of the habits of these, as well as of smaller animals. But the emphasis is always on the sheep. In the North they are found exclusively on high land above the timber-line, usually well back within the ranges. Nearly all the mountains on which the writer hunted were primeval wilderness, untrodden by the foot of white man or Indian, where the sheep had long remained virtually undisturbed.

The illustrations are excellent: reproductions in colour of paintings by Carl Rungius, and innumerable photographs by the author. The book should appeal not only to the man of science and the sportsman, but also to all lovers of open-air life.

Readers, whether anglers or not, will give a kindly welcome to *Easy-Chair Memories and Rambling Notes*, by the Amateur Angler (Sampson Low & Co.), for the short stories are entertaining and pleasantly written. The author tells us that his angling days are over, and that is a sad thought; yet, after all, he has had a good innings, for he was born in 1825; but whether this retirement was from business or from sport is not certain. "It only means freedom and change of occupation."

The Amateur Angler gives a quotation from the 'Noctes Ambrosianæ,' chiefly because it introduces "the unusual word *pirn*." Now *pirn* was in constant use in Scotland some fifty years ago, not merely

for a winch, but also for an ordinary reel of thread. Latterly *reel* has been the term in use, the word *winch* in angling being almost unknown.

The illustrations of the little book are charming, and the same may be said of the head-pieces; whilst the reproduction of the sketch of Napoleon (p. 150) has historical interest.

## HISTORIC HOUSES.

*Royal Palaces of England.* By Marjory Hollings, Edith M. Keate, and others. Edited by R. S. Rait. (Constable & Co.)—Four ladies on the staff of the "Victoria County Histories" have written in this volume outline accounts of the royal palaces of Windsor Castle, Hampton Court, Whitehall, St. James's, Kensington, and Buckingham. Those who may wish to study closely these historic buildings and the memories or events connected with them will naturally turn to monographs which tell their story in detail; but these 400 pages give pleasantly written and accurate accounts which may well suffice for more casual or entertaining reference. The section which will probably prove the most acceptable, and which is certainly the most novel, is the one by Miss Ellis dealing with Buckingham Palace. Repelled by the somewhat exaggerated ugliness of the present great structure, very few even of educated Londoners know anything of this convenient royal residence, with its forty acres of beautiful grounds, and its lake extending over four acres. It had its origin in the vain endeavour, early in the seventeenth century, to establish a silk trade of English growth by the rearing of silkworms. James I. took a vivid interest in this short-lived project. In 1609 the king assigned a large piece of ground near his palace of Westminster for this purpose, and it was planted with mulberry trees at a cost of about 1,000*l*. This mulberry garden, about half a century later, became a place of public entertainment "for persons of the best quality," as John Evelyn remarks. It flourished for a time after the Restoration, and it was fashionable to partake here of mulberry tarts and cheese cakes; but Pepys found it, in 1668, "a very silly place, worse than Spring Garden."

Meanwhile Lord Goring, towards the end of Charles I.'s reign, had obtained the post of Keeper of the Mulberry Garden, and gave his name to the official residence within the grounds. Goring House, occupying part of the site of the present palace, became the residence of Speaker Lenthall during the Commonwealth. It reverted to Lord Goring at the Restoration, but, soon after the death of his son in 1671, the office of "Keeper of the Mulberries" was abolished, and Charles II. granted the house and grounds to Lord Arlington on a 99 years' lease at a nominal rent. In 1674 Goring House was burnt down, and Lord Arlington at once rebuilt it on a larger scale, giving his own name to it. Arlington House was purchased by John Sheffield, Duke of Buckingham, in 1698. Five years later the Duke obtained leave to pull it down, and in its place was erected Buckingham House, built in brick and stone after the designs of Capt. Wynne, a Dutch architect. It was bought by George III. in 1761, and he soon moved there from St. James's Palace. The building was generally admired, and was certainly far more attractive in appearance than that which took its

place under George IV.'s favourite architect Nash, who spent about half a million over its erection between 1825 and 1837.

*Les Chroniques du Château de Fontainebleau*, par Léon Deroz (Paris, Pierre Roger), is a fascinating book of a type of which, unfortunately, we have no counterpart in current English literature. It is composed of a series of nine historical essays relating to events or episodes of which the scene was laid at the Château of Fontainebleau. The first takes us back to the earliest days of this splendid product of the Renaissance, when François I., who had just completed it, entertained there in 1539 Charles-Quint, who twenty years earlier had been his successful rival for the Imperial crown. A description follows of sumptuous fêtes given by Marie de Médicis in the early days of the reign of her son Charles IX. before it was stained by the Massacre of St. Bartholomew's Day, and we see among the gay crowds Elizabeth's Ambassador Throckmorton, not treated as a welcome guest by the masterful Queen-Mother. Then come the birth and baptism of Louis XIII.; the strange visits in his son's reign of Christina of Sweden to Fontainebleau; the downfall of Fouquet (not borrowed from Dumas père); the marriage of Louis XV.; the death, forty years later, of his son the Dauphin, who might have changed the destinies of France if he had lived to succeed; and the sojourns at the Château of Marie Antoinette on the eve of the great change of things.

Here the volume might well have ended. M. Deroz takes his readers so completely into the atmosphere of the ancient monarchy that his final chapter, most interesting though it is, relating the doings of Napoleon with Pope Pius VII. at Fontainebleau, seems like a modern picture hung out of place in a gallery of Old Masters—so great a gap did the Revolution make between modern France and the *ancien régime*.

M. Deroz does not take his erudition from second-hand sources. At the end of each essay there is a bibliography which shows that the unusual value of the book is due to its having been largely drawn from unpublished documents in the National Archives of France. Hence the student in perusing these pages comes upon curious historical facts, sometimes of high interest. The account of the childhood of Louis XIII. gives in detail the story of the difference which arose between his father Henri IV. and James I. of England. The Dauphin was not baptized till 1606 (when he was five years old), at the same time as his two sisters. Henri IV., to show his devotion to his new religion, got the Pope to be godfather of his heir, and invited James I. to be sponsor of the elder princess. The King of Great Britain considered it an affront to stand second to the Pope, so "Madame Aînée" had to be christened without a godfather. The essay on 'Les Voyages de Christine de Suède' is also of great interest, including as it does unpublished details of the assassination, at the Château, of Monaldeschi, the Grand Écuyer of the eccentric daughter of Gustavus Adolphus, whose self-invited presence at Fontainebleau and the crime she committed there caused dire embarrassment to the young Louis XIV. and to Mazarin.

The volume, though full of learning, is easy to read, and we know of no more delightful companion for a lengthy visit to Fontainebleau. The beautiful illustrations, after ancient pictures, add greatly to the value and charm of the book.



*Chawton Manor and its Owners: a Family History.* By William Austen Leigh and Montagu George Knight. (Smith & Elder.)—Chawton was one of the fifty-five Hampshire lordships given by William the Conqueror to Hugh de Port. The lineage of that favoured Norman held possession till the husband of his descendant Elizabeth Bonville (a certain Thomas, Lord La Warr) sold his interest in it to his "Freind John Knyght," a "fermer," for a hundred and eighty pounds. This seems a small sum for an estate which had been let to John Knight's father at a rental of 25*l.*; but a fine of 70*l.* had already been paid, and it was provided in the deed of sale that the purchaser should continue to pay the rent by way of annuity. In 1578 Nicholas Knight (John's son) improved his property by purchasing the manor and advowson, together with a release from the above annual payment, for 720*l.* Even then the property was charged with a widow's jointure.

As it stands to-day, Chawton House was mainly erected in the lifetime of John, the son of Nicholas, between 1583 and 1620. The history of the place has been uneventful, the winds of rebellion and heresy having blown past its gates without ever bursting in. Both Prince Rupert and Sir William Waller were busy within a mile or two of the house at different times in 1643, during the infancy of the Richard Knight who, more than twenty years later, was knighted by Charles II., probably as a recognition of the contribution made by his guardians towards the defence of Basing House, about ten miles away.

Lewkenors, Mays, and Brodnaxes, all the various men who, on account of a kinship more or less close, became possessed of the Chawton property and took the name of Knight, are dully recalled. None of them brought discredit on the family traditions, and on the whole a more orderly succession of squires could hardly be imagined. The women seem to have been as well behaved as their lords, with the possible exception of Mary Neale, wife of John Knight (the principal builder of Chawton House), whose husband, it appears, "looked upon her conduct with some suspicion." Possibly she was negligent in the discharge of her domestic duties. At any rate—if she was still living in 1616—she did not take proper care of her husband's clothes. Had she done so, he would not have been compelled to wait for the chance visit of a London tailor to have some inches of cloth cut off the bottoms of his "cloakes," which were "over long" for the fashion.

The Court Rolls of Chawton show the local government of the past in full operation. In April, 1558, three widows were fined 3*d.* each for keeping alehouses, while Hugh Bean was fined 4*d.* for cutting bushes on the Common, and was warned that, if he did it again, the fine would be 10*s.* In a foot-note concerning the control of alehouses in the reign of Elizabeth, the authors quote from a recognizance entered into by an intending tenant of such a house at Bricet in Suffolk, one of the articles of which was that he "doo not suffer or mayneteyne anye unlawfull games as bowles tennys dyse cardes tables and suche other lyke." The most pleasing entry in these Court Rolls declares, concerning the Manor of Chawton, "That all is well and true." Happy the village of which such a declaration could honestly be recorded.

To many readers the chapter about the Austens will be the most attractive. John Austen, of Horsmonden, Kent, who died in 1620, and Joan Berry his wife, were the forbears both of Thomas Knight (*ob.* 1794) and of Edward Austen, his third cousin,

whom he adopted, and to whom his property passed by bequest. Edward was the brother of Jane Austen, whose grandnephew has written this pleasant book with the assistance of Edward's grandson, the present holder of Chawton. The Austens of the seventeenth century were prosperous clothiers, and the rollers used in the exercise of their trade are still to be seen in their Elizabethan house at Broadford in Horsmonden parish. The lover of 'Pride and Prejudice' and 'Emma,' who knows their author's story from other books, will here find a few unfamiliar incidents of her biography, as that she was "under masters" at Oxford and Southampton before going with her sister to school at Reading, and that at Southampton she nearly died of a fever. He will also find that her nephew Mr. James Austen Leigh was wrong in describing his uncle Edward as her second brother, that place belonging to George, named after his father. Even in the present volume George's name is omitted from the family pedigree. It is said in a foot-note that he was "an invalid, who never appeared." Chronic bad health, of whatever kind, is surely no reason for excluding a person from a formal pedigree. That Mr. James Austen Leigh should have been ignorant of his uncle's existence is much more remarkable than that he should have described his grandfather as having only one sister when he had two.

A number of excellent reproductions of portraits; photographs of Chawton House, woodcarvings, old copper jugs, pewter, and other such agreeable possessions; plans; facsimiles of handwriting (among them a fine autograph letter of Sir William Waller to the Royalist defenders of Chichester, and the baptismal certificate of Jane Austen); and numerous coats of arms, add to the attractiveness of this well-printed and handsomely bound book. It is a welcome addition to its class of literature.

#### OUR LIBRARY TABLE.

THE HON. MRS. MAXWELL SCOTT, in *The Life of Madame de la Rochejaquelein* (Longmans & Co.), has constructed a most interesting book by drawing upon the more recent 'Souvenirs' of the Comtesse de la Bouère to reinforce the well-known 'Mémoires' of the Marquise de la Rochejaquelein, which her ancestor introduced in an admiring preface to the British public. The story of La Vendée is also supplemented from other sources, whilst some particulars are supplied of the Marquise's early life; and a picture of her in old age, watching over and working for her peasants, completes the biography.

The present author seems reluctant to accept the view, now scarcely challenged, that M. de Barante had a large, if not preponderant share in giving the memoirs their final shape, and finds the style that of a woman. But perhaps, though Sir Walter never suspected it, that absence of "literary coquetry" which he thought so commendable a feature in them may be a testimony to the intrusion of the masculine pen. The point, however, need not be laboured; what is material is the undeniable excellence of the narrative, and the indubitably true picture it gives both of the things seen and of the woman who was a heroine in her own despite. These memoirs continue to interest posterity as they did Talleyrand, who had them surreptitiously copied before publication, and Napoleon, who took them to Waterloo with him.

*When Life was New.* By Horace G. Hutchinson. (Smith & Elder.)—Mr. Hutchinson, in a prefatory note, makes acknowledgments to *Longman's*, *Macmillan's*, and *The Cornhill* magazines for liberty to reprint. It is significant that two of these no longer exist. Such work as is comprised in these pleasant papers makes no appeal to the reader of the cheap magazine, which has ousted its more self-respecting forerunner. How many are the magazines which would give house-room now to delicate and literary work? Their numbers decrease from year to year. We are glad, however, that certain magazines lived long enough to encourage and give hospitality to Mr. Hutchinson's string of early memories. One is in doubt how far this book is really autobiographical. Here and there one could swear to its verisimilitude; but on occasion one must hesitate and even demur. How much of truth is there in the amusing story of Tom Causey, the reprobate and poacher? If we accept as history the tale of his alibi, we cannot that of his boots. But both are very entertaining. In other papers the author is obviously drawing on his boyish recollections, and delightful reading some of them make: for example, the voyage to Lundy Island, the history of the tame gull, and the pool of fishes. Tales which deal with the mere technicalities of sport fail as a rule to interest, lacking as they do both dramatic surprise and fresh observation. The mere narrative of a gallop after hounds can interest only one of the craft, and a "sportsman" tends to become absorbed in technicalities. That is the bad side of sport, its desiccating and narrowing influence. We fail to detect in some of Mr. Hutchinson's chapters anything more than the usual sporting narrative. But, where there is room for the author's observation and fancy to play, the result is refreshing and stimulating, and achieved by a style which has the merit of simplicity.

*Essays on Various Subjects.* By John Andrew Doyle. Edited by W. P. Ker. (John Murray.)—The late J. A. Doyle was a versatile and accomplished man. His volumes on 'The English in America' are the best contributions yet made by an English scholar to the early history of the American colonies. He was a familiar figure in Oxford common-rooms for more than a generation; a keen sportsman, famous for his knowledge of turf history and his interest in horse-breeding; and, at his Welsh home, a popular and energetic country squire. On all these counts he had earned the modest memorial raised to him, in this book of reprinted essays, by his friends the Warden of All Souls and Prof. W. P. Ker. Sir William Anson's brief memoir is all that it should be—emphasizing the real value of Doyle's scholarship, and illustrating, too, the genial humour and passionate love of sport which won him a host of friends. We cannot forbear to quote a typical anecdote:—

"Many years ago I was his companion in a visit to the Cobham Stud Farm. The groom who showed us round was not at first sight impressed with our appearance as sportsmen, and assumed that we had no more than a cockney interest in what we saw. But I watched his face as Doyle discussed the parentage of one animal after another, and ran through its pedigree for generations. In half an hour he was like the Queen of Sheba after her interview with Solomon. There was no more spirit in him; and we left the place with a reputation of which I hoped that by a judicious silence I had acquired some portion."

Half the volume represents this side of Doyle's character by means of three learned papers on racehorse-breeding, disquisitions



on harriers and rifle-shooting, and an excellent *Quarterly* article on 'The Poetry of Sport,' which makes one regret that Doyle himself did not compile an anthology.

The historical half of the book contains an admirable appreciation of Parkman's Canadian histories; two critical essays on Sir George Trevelyan's 'American Revolution,' which did not commend itself to Doyle's cautious temperament; a brief notice of Ezra Stiles, President of Yale; and yet another interesting *Quarterly* article on Freeman, Froude, and Seeley, in which the merits and defects of each man are justly and happily appraised. Like Doyle's 'English in America,' this little volume has only one fault—it ends too soon.

*The Marprelate Tracts*, 1588, 1589. Edited, with Notes Historical and Explanatory, by William Pierce. (Clarke & Co.)—In this volume Mr. Pierce has supplemented his previous work, 'An Historical Introduction to the Marprelate Tracts' (reviewed in *Athen.*, Aug. 28, 1909, p. 233), by an annotated edition of the tracts themselves, with modernized spelling and punctuation, facsimiles of their title-pages, and a portrait of Archbishop Whitgift. This is, we believe, the first complete reprint of the whole seven tracts, though some of them were published by Petheram in 1842-6 (reprinted in 1860), and by Prof. Arber. Apart from their political and ecclesiastical significance, these tracts fill an important place in literary history, and whoever their author was—Job Throkemorton or "some great and still unknown English reformer"—he was a force to be reckoned with. Mr. Pierce is not to be frightened from his position by the term "scandal" applied to Martin's accusations against the Bishops, and gives in his notes a full examination, so far as any facts are known, of Martin's allegation and the answer to it made on the Bishops' side. The "game of cards" alluded to on p. 170 is *trente-et-un*, which is named in a list of card-games in a French translation of the sermons of St. Bernardine of Siena in 1520. The editor has devoted much attention to the almost insoluble problems presented by the allusions in these tracts—bibliographical and other—and we are unlikely ever to get beyond the point he has reached. All students of Tudor history and literature, whatever view they hold of Martin Marprelate, are indebted to Mr. Pierce for this most valuable reprint of his tracts.

*Essays and Studies by Members of the English Association*. Vol. II. Collected by H. C. Beeching. (Oxford, Clarendon Press.)—This volume contains some very interesting papers. Mr. A. C. Bradley writes of Jane Austen in a delightful vein, reviewing her characters as if they were real people and acquaintances, and appreciating them with equal intimacy and justice. Mr. John Bailey attacks again the difficult question of the "Grand Style," upon which in the first volume of this series Prof. Saintsbury wrote. Mr. Bailey discriminates and illuminates also; his essay strikes us as a piece of peculiarly delicate, well-grounded and wide-ranging criticism. A part of the difficulty of the theme may lie in the associations of the word "grand" itself, which seem to be degenerating; only too often it has a flavour of pompousness. Mr. C. E. Montague has a number of acute and witty observations in his essay on 'The Literary Play,' but he does not convince us that his central point—which is to the effect that dramatic work is essentially literary—has not a touch of paradox about it, except in so far as it is a truism. There

is a difference between what is statuesque and what is pictorial, and a similar difference between what is dramatic and what is literary, and we can apply all four terms to all four arts with various implications of praise or blame—rightly when our implications are right, and wrongly when they are wrong. Mr. Montague's implications would be right, we feel sure. Yet we must emphasize our belief that by literature is meant precisely what is written to be read, and by drama what is written to be played. Mr. Clutton-Brock's few pages on 'Description in Poetry' are among the best pieces of critical work we have seen from his pen. Altogether the standard of taste and scholarship in the volume is high, and worthy of an influential and increasingly distinguished society.

It would be interesting to ascertain the precise part played by Mr. W. W. Jacobs and Mr. Will Owen in *Ship's Company* (Hodder & Stoughton), and the relative value of the contribution of each in the compositions which have tickled a grateful British public for a number of years. The critic who supposes that Mr. Jacobs's qualities are as easy of analysis as the style of his narratives is simple would be likely, upon investigation, to find himself mistaken. But no one wants seriously to investigate Mr. Jacobs's stories. They are admirably designed to furnish tired or idle men and women with a pastime—which, like other pastimes, should be indulged in moderation. The stories contain only just sufficient variety to be pleasing when read singly. The curious, unexpected element of weirdness or horror, which has dominated one or two tales by this author does not figure in the present volume. He works his limited plot of ground with singular dexterity and diligence.

THE twenty-seventh and last volume of the Memorial Edition of George Meredith's works, consisting of *Bibliography and Various Readings* (Constable), will be indispensable to students. Everybody knows that 'The Ordeal of Richard Feverel' was severely pruned after its first appearance; 'The Adventures of Harry Richmond' were treated in the same way, and quite as effectively. The deleted passages are reprinted here for our instruction, and we may see also some familiar poems in their forgotten first forms, not to speak of a host of minor changes alike in the verse and the prose. The bibliography is scrupulous and exhaustive. One of the illustrations gives a pleasant glimpse of the sitting-room in Meredith's cottage at Box Hill.

*A Farm in Creamland: a Book of the Devon Countryside*. By Charles Garvice. (Hodder & Stoughton.)—In its opening sentence the author tells us that most of his life "is spent in dealing with fiction." Later we gather that his aim here has been to write the history of a small farm—his own—in Devonshire, and to "show how, with careful management and economy, such a farm can become not only a means of recreation, but a source of profit." We imagine that the more innocent type of town-living enthusiast who cherishes "back-to-the-land" ideals will derive much satisfaction from Mr. Garvice's book. We can hardly, however, recommend it as a practical guide for would-be settlers on the land. It has the makings of a popular book—some of the good points, for example, of 'The Swiss Family Robinson': a kind of guileless fervour and domestic familiarity which before now have proved captivating to the supporters of

circulating libraries. The reviewer frankly admits that he has found these qualities very irritating.

We have in *One of the Multitude*, by George Acorn (Heinemann), a genuine autobiography of a man who has dragged himself out of the slum where he was born and formed one of a family engaged in sweated industries. To those who are already familiar with the dreadful conditions under which a great number of human beings exist the book will not appeal, but to the majority who know little of such things it should serve as an insistent introduction.

SOME entertainment is to be derived from *The Wife of General Bonaparte*, by Joseph Turquan, translated from the French by Violette Montagu (John Lane). Its author writes with vivacity, and has many good stories to tell. Unfortunately, in his desire to abolish the Josephine of legend, M. Turquan displays an uncritical eagerness to accept any anecdotes that tell against the unlucky lady. He places far too much reliance on the memoirs of the Duchesse d'Abrantès, who did not scruple to let her imagination run away with her, and even quotes the so-called memoirs of Fouché, which are generally regarded as spurious. It is true enough that Josephine was extravagant, frivolous, and hysterical, but she must have been something more than that to win and keep during troublous years the affection of Napoleon. M. Turquan scarcely leaves her a single good quality, except a slack amiability. The translation is reasonably well done.

#### STATIONERS' HALL AND REGISTRATION.

To the law reformer Schedule II. of the new Copyright Bill presents a feast for the eyes. A whole jungle of law is cut down at one swoop. Sixteen statutes, ranging in date from 1734 to 1888, dealing by scraps with one kind of copyright after another, and—to quote Mr. Justice Scrutton—"without exception of most involved and inartistic draftsmanship," have the doom of total repeal pronounced upon them. Of all the past Copyright Acts, those of 1842 and 1906 are almost the sole survivors, and even they have suffered mutilation. The lawyer, who acted as guide to bewildered litigants through these mazes, may regret the devastation, but the host of authors, artists, and musicians who have long clamoured, justly but in vain, for a chance of finding their way for themselves, will view the clearance with unalloyed satisfaction, provided only that the substituted statute is on sound lines.

It has been said that the new Bill is well drafted. That appears to be true of it as a whole, but, in its original form, it contained, in its very first clause, at least one delightful specimen of the familiar unintelligibility of draftsmen. Copyright, it provided, included the sole right, "in the case of a novel or other non-dramatic work, to convert it into a dramatic work, either by way of multiplication of copies or by way of performance in public." The conversion of a novel into a dramatic work by way of multiplication of copies would be a conjuring trick of great utility, but one for which it was scarcely necessary to provide.

Even as it now stands, the Bill is not free from obscurities. The lawyer may be of good cheer, for the best-drawn code is but the starting-point for new labours. Still, as a writer showed last week in the *Athenæum*

it does undoubtedly present a great simplification of the existing tangle, and on several knotty points, such as the old conflict between private claims and public needs, offers a solution which seems to be generally acceptable. Even the Tariff Reformer is said to find his own cause for special satisfaction in the clause which arms the Government with powers of retaliation against a foreign country that "does not give, or has not undertaken to give, adequate protection to the works of British authors." It is true that certain grievances remain. The sculptors are not satisfied by the general liberty given to reproduce "in the flat" such of their works as are permanently situated in a public place; artists and architects have already made protests; and the publishers have a genuine grievance in the extension to yet another library of even the qualified right to demand free copies of books issued by them. It is one thing to safeguard ancient privileges; it is another to extend them at the cost of publishers who are already heavily taxed.

My principal reason, however, for writing to you is that, from the point of view of the history of copyright law, perhaps the most startling change was introduced into the Bill—if an Irish mode of speech may be allowed—by an omission. As originally brought in, it did contain a long clause preserving Stationers' Hall as the home of literary registration. It is true that it was shorn of some of its glory, for registration was no longer to be obligatory, and the penalties with which the Act of 1842 visited him who did not register were swept away. Still, Stationers' Hall remained as an institution looming large in the law of the world of books, till an amendment in Committee abolished the whole clause. To those—and surely it is well that they should be the majority—to whom links with the past are dear, the passing of Stationers' Hall as the home of literary registration will be a matter of sentimental regret, for it is the close of a long history. The charter of Stationers' Hall dates from 1556, its object being not to protect authors, but to suppress the evil caused by "seditious and heretical books, both in rhymes and tracts... renewing and spreading great and damnable heresies against the Catholic doctrine of the Holy Mother Church." To that end ninety-seven named persons were incorporated, and to them the art of printing was alone permitted, except by royal privilege. From the first the company seems to have kept registers, and a practice sprang up by which all authors, or the printers to whom they sold their works, registered them at Stationers' Hall; but it seems that compulsory registration by law was first ordained by a decree of the Star Chamber in 1637. This was followed by the passing of the Act for redressing Disorders in Printing by the Long Parliament on June 14th, 1643, enacting by its first clause compulsory registration "in the register of the Company of Stationers according to ancient custom," and, by its second, giving protection to the authors of registered books by prohibiting any reprints without the author's consent and any importation of reprints from beyond the seas.

The wisdom of this omission concerning Stationers' Hall cannot be decided by sentiment alone. The gains and losses of the change must be balanced. If it be true, as the majority of experts appear to believe, that registration as a condition of copyright has become merely a tiresome and useless formality in days of wide public information, by all means let it be swept away. In these times of multiplied rules and regulations, let us burn every superfluous yard of red tape.

But that there is another side to the question is made clear by a recent protest from the Chairman and Secretary of the Library Association. Incidentally, the registers of Stationers' Hall supplied a fairly complete catalogue of copyrighted books—"an official and detailed list of the books and publications generally issued in this country." The existence of such a list was of obvious importance to librarians, to bibliographers—indeed, to every one interested in books. When the Bill was introduced in 1910 it contained a clause dealing with the registration of books at Stationers' Hall, but no provision for the publication and issue of such a list; and the result of a protest then raised was that, when Mr. Buxton reintroduced the measure last March, a sub-section was added to the clause providing for the keeping at Stationers' Hall of indexes of the registers in such form "as may be prescribed," and indexes and registers were to be open to inspection at all reasonable times, and copies or extracts could be made, for a prescribed fee, from any register. But, when a holocaust was made of the whole clause, all arrangements of this sort disappeared with the rest. An appeal was made that a scheme for voluntary registration for a small fee should, at any rate, be included in the Bill, but even this limited request does not appear to have met with any response. The result is that Stationers' Hall will no longer be a source of information of undoubted interest and value.

In these circumstances we have an example—rather rare in these days—of a gap deliberately left by the State for private enterprise to fill. What seems to be wanted, in the first place, is the regular publication, in some organ recognized in the book-world, of publishers' lists as full and complete as possible, some fount of trustworthy and comprehensive information as to the current issue of literature. But that would not, in itself, suffice. Periodically—yearly, perhaps, or every six months—the lists would require supplementing by a complete index. These indexes would supply, in handier form, the information which Stationers' Hall will no longer possess. Will none of the papers which deal with literature step into the breach? May a writer who is in no way connected with *The Athenæum* suggest that there is no other paper so well qualified, by its long tradition as a recognized authority in the realm of books, to supply the obvious need?

H. G. S.

#### 'PLATONICA.'

YOUR REVIEWER (Nov. 25th) rather complains of my 'Platonica' as containing some suggestions of things that are to be found in Prof. Burnet's 'Plato.' He has not mentioned, perhaps has not noticed, that most of my notes were originally published before the corresponding parts of Prof. Burnet's text. Thus in Ep. 7, 345B (instanced by him), where Mr. Burnet says "τῶν scriptis: τῶς libri," I had suggested τῶν some time before, though I do not doubt that Mr. Burnet thought of it for himself.

HERBERT RICHARDS.

\*\*\* If Mr. Richards's 'Platonica' had been issued merely as a reprint of his notes as originally published, there could have been no ground for complaint. But Mr. Richards himself states in his Preface that "all the Platonic sections," except that on the 'Philebus,' "have now been revised and often considerably enlarged"; and in a number of cases he does cite Burnet's readings.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Agnew (Joseph), *Life's Christ Places*, 3/6 net.  
 Curtis (William A.), *A History of Creeds and Confessions of Faith in Christendom and Beyond, with Historical Tables*, 10/6 net.  
 Denney (James), *The Way Everlasting*, 6/  
 Twenty-five sermons on Elemental Religion, the Ideal Church, Moral Impossibilities, &c.  
 Dods (Marcus), *Later Letters (1895-1909)*, 6/  
 Selected and edited by his son, Marcus Dods. Companion volume to the *Early Letters of Marcus Dods*.  
 Evangelical Christianity, its History and Witness, 6/  
 A series of lectures delivered at Mansfield College, Oxford, in the Hilary Term, 1911, edited by W. B. Selbie.  
 Holmes (Ven. E. E.), *The Days of the Week*, 1/ net.  
 The papers forming the substance of this book appeared originally in *The Sign*.  
 Jastrow (Morris, jun.), *Aspects of Religious Belief and Practice in Babylonia and Assyria*, 9/ net.  
 With 54 illustrations and a map, and chronological lists of the rulers of Babylonia and Assyria. The Ninth Series of American Lectures on the History of Religions.  
 Johnston (Rev. R. E.), *Catechist's Manual: First Year, The Christian's Faith*, 1/6 net.  
 One of the *Marden Manuals for Catechists at the Catechism*.  
 Kelman (John), *The Road: a Study of John Bunyan's Pilgrim's Progress*, Vol. I., 3/6 net.  
 Founded on addresses given to Scotch classes, and subsequently printed in briefer form in *The Expository Times*. The volume has 8 illustrations from photographs.  
 McLaren (E. T.), Dr. McLaren of Manchester, a Sketch, 6/  
 Mason (C. M.), *The Saviour of the World: Vol. V. The Great Controversy*, 2/6 net.  
 Miracles, 2/6 net.  
 Papers and sermons contributed to *The Guardian* by Dr. W. Lock, Dr. W. Sanday, Dr. H. S. Holland, Mr. H. H. Williams, and Dr. A. C. Headlam, with a prefatory note by Dr. Holland. It is hoped that they may serve to illustrate the lines on which thought is moving in those to whom the method and outlook of Mr. Thompson's book 'Miracles in the New Testament' appear radically inadequate.  
 Norwich (Bishop of), *Fellowship with the Departed*, 6d. net.  
 A sermon preached in St. Mary Magdalene Church, Sandringham, on Sunday, October 29, on the occasion of the dedication of the memorial to King Edward VII.  
 Smaller Cambridge Bible for Schools: *The Acts of the Apostles*, with Introduction and Notes, by H. C. O. Lanchester; Joel and Amos, with Introduction and Notes by J. C. H. How; Judges, edited by J. S. Black, and Ruth, edited by A. W. Streane; *The First Book of the Kings*, edited by T. H. Hennessy; and *The Book of Proverbs*, edited by the Rev. J. R. Coates, 1/ net each.  
 Thomas (Rev. W. H. Griffith), *Romans I.-V.: a Devotional Commentary*, 2/  
 Warburton (Rev. W. P.), *Prayer*, 1/ net.  
 A paper read before the Winchester Clerical Association.  
 Winnington-Ingram (Right Rev. A. F.), *Messages of To-day*, 1/ net.  
 Selections from the writings of the Bishop of London.  
 Fine Art and Archaeology.  
 Blakemore (Trevor), *The Art of Herbert Schmalz*. With monographs on certain pictures by various writers, and 64 illustrations.  
 Caffin (Charles H.), *The Story of French Painting*, 4/6 net.  
 With many illustrations.  
 Cescinsky (Herbert), *English Furniture of the Eighteenth Century*, Vol. II., 31/6 net.  
 Illustrated from drawings by the author and from photographs. For notice of Vol. I. see *Athen.*, Aug. 20, 1910, p. 216.  
 Cooke (Arthur Stanley), *Off the Beaten Track in Sussex: Sketches, Literary and Artistic*, 7/6 net.  
 With 160 illustrations by Sussex artists.



Cornell Expedition to Asia Minor and the Assyro-Babylonian Orient: Travels and Studies in the Nearer East, by A. T. Olmstead, B. B. Charles, and J. E. Wrench: Vol. I. Part II. Hittite Inscriptions. With many illustrations.

Du Maurier (George), Pictures, 6d. net.

One of the series of Humorous Masterpieces reproducing on a small scale the artist's charming work in *Punch*, 1865-8.

Gorham (Bro. A.), Indian Masons' Marks of the Moghul Dynasty, 6/ net.

With many illustrations. Published for the "Societas Rosicruciana in Anglia."

India, Eastern Circle, Annual Report of the Archaeological Survey for 1910-11, 1/2

Oppé (Adolf Paul), Sandro Botticelli, 15/ net.

With 25 plates in colour selected and executed under the supervision of the Medici Society. In the Arundel Library of Great Masters.

Phythian (J. E.), Millais, 2/ net.

With 24 illustrations.

Rhys (Sir John), The Celtic Inscriptions of Gaul, Additions and Corrections, 10/6 net.

From the British Academy Proceedings.

Rowbotham (Francis Jameson), Story-Lives of our Great Artists.

Elementary studies of eight English artists from Reynolds to Watts. Mr. Rowbotham, in portraying the men themselves and their associates, has everywhere laid special emphasis upon the conditions under which their work was done, and not upon any detailed criticism of it. The book is, in fact, likely to be appreciated most by the upper-form pupils of Secondary Schools.

Sicily, painted by Alberto Pisa, described by Spencer C. Musson, 20/ net.

#### Poetry and Drama.

Courthope (W. J.), Warton Lecture on English Poetry II.: the Connection between Ancient and Modern Romance, 1/ net.

From the British Academy Proceedings.

Gautier (Judith), Album de Poèmes tirés du Livre de Jade, 80/ net.

The album is on Japanese vellum, illustrated. Of this fine specimen of the work of the Eragry Press only 130 copies have been printed.

Gould (Gerald), Poems, 1/6 net.

Some of the poems are reprinted from magazines and papers.

Guedalla (Philip), Metri Gratia: Verse and Prose, 1/ net.

A collection of verse and prose from *The Oxford Magazine*, *The Iris*, &c.

Hamilton (Jeanie), Nemesis, and other Poems, 3/6 net.

Knox (E. V.), The Brazen Lyre, 3/6 net.

Most of these verses have appeared in *Punch*.

Moore (T. Sturge), A Sicilian Idyll; and Judith, a Conflict, 2/ net.

The second piece refers to Judith and Holofernes.

Newman (Cardinal), The Dream of Gerontius, 1/ net.

No. 5 of the Garrick Series. Illustrated by Francis E. Hiley.

Oxford Buch (Das) Deutscher Dichtung vom 12ten bis zum 20sten Jahrhundert, 6/ net.

Herausgegeben von H. G. Fiedler, mit einem Geleitworte von Gerhart Hauptmann.

Rowley (Anthony), The Probationer: a Play in Four Acts, 6d. net.

No. 6 of the Repertory Plays.

Teasdale (Sara), Helen of Troy, and other Poems, 5/ net.

Tirebuck (William Edwards), Poems.

With a foreword by John Hogben. Some of the poems have appeared in *The Academy*, *The Graphic*, and *Scotia*.

Wagner (Richard), Tannhäuser: a Dramatic Poem, freely translated in Poetic Narrative Form by T. W. Rolleston, presented by Willy Pogány, 15/ net.

Wilcox (Ella Wheeler), Poems of Love, 2/6 net.

Illustrated by C. Lavers Harry.

#### Music.

Fox (Charlotte Milligan), Annals of the Irish Harpers, 7/6 net.

Tells of the life-work of Edward Bunting (1773-1843), to whose labours we owe the preservation of an authentic record of the music of the Irish harpers.

Garcia (Manuel), Hints on Singing, 3/6 net.

Translated by Beata Garcia. Revised edition, with new preface and additional notes by Hermann Klein.

#### Bibliography.

British Museum, Subject Index of the Modern Works added to the Library of the Museum in the Years 1906-10, 40/

Edited by G. K. Fortescue. Catalogue of Works on Practical Printing, Processes of Illustration and Bookbinding, published since the Year 1900, and now in the St. Bride Foundation Technical Library.

Compiled by R. A. Peddie. Sayers (W. C. Berwick), The Children's Library: a Practical Manual for Public, School, and Home Libraries, 2/6

#### Philosophy.

Solomon (Joseph), Bergson, 1/ net.

In Philosophies Ancient and Modern. A short sketch of the French thinker's philosophy.

Steiner (Rudolf), Mystics of the Renaissance and their Relation to Modern Thought, including Meister Eckhart, Tauler, Paracelsus, Jacob Boehme, Giordano Bruno, and others, 4/6 net.

Consists of lectures delivered by the author last winter at the Theosophical Library in Berlin. Translated by Bertram Keightley.

#### History and Biography.

Allingham (William), Letters to, 7/6 net.

Edited by H. Allingham and E. Baumer Williams.

Balfour (Lady Frances), Lady Victoria Campbell: a Memoir, 6/ net.

Heath (S.), The Story of Ford Abbey, from the Earliest Times to the Present Day, 10/6 net.

Historical Society, Transactions, Third Series, Vol. V.

Macmillan (Donald), A Short History of the Scottish People, 10/6 net.

Orr (Capt. C. W. J.), The Making of Northern Nigeria, 8/6 net.

A brief history of the administration of British officials in the African continent since 1900.

Penn Memorial in London.

Erected by the Pennsylvania Society of the City of New York, and described by Barr Ferree, Secretary of the Society. Illustrated.

Richard (Ernst), History of German Civilization: a General Survey, 8/6 net.

This book suggests a comparison with Green's 'Short History of the English People,' which in many respects it resembles. The chief points of difference are the greater attention paid to modern, and the less attention to medieval, characteristics of purely political importance. The author is Lecturer on the subject of the book at Columbia University.

#### Geography and Travel.

Cambridge County Geographies: Carnarvonshire, by J. E. Lloyd; East London, by G. F. Bosworth; The Isle of Man, by the Rev. John Quine; and Monmouthshire, by Herbert A. Evans, 1/6 each.

Each volume contains maps, diagrams, and illustrations.

Cook (Dr. Frederick A.), My Attainment of the Pole: being the Record of the Expedition that first reached the Boreal Center 1907-9, with the Final Summary of the Polar Controversy, 12/6 net.

With numerous illustrations.

Copping (Arthur E.), A Journalist in the Holy Land, 5/ net.

An informal account of a visit to Egypt and Palestine. The book contains many illustrations (some coloured) by Harold Copping.

Edwards (Albert), Panama, the Canal, the Country, and the People, 10/6 net.

Franklin (G. E.), Palestine, 10/6 net.

Illustrated with 376 photographs by the author.

Grant (C. F. and L.), 'Twixt Sand and Sea: Sketches and Studies in North Africa, 21/ net.

Heath (Sidney), Pilgrim Life in the Middle Ages, 10/6 net.

Mr. Heath discusses itineraries with a wealth of quotations, but generally confines himself to this country. His volume has 43 illustrations.

Loveland (John Douglas Errington), The Romance of Nice, 6/ net.

Mansur (Abdullah), The Land of Uz, 8/6 net.

Mr. G. Wymann Bury in Part I. describes the Aden Protectorate and certain operations therein. Part II. gives an account of some districts beyond the limits of the Aden Protectorate which have not hitherto been visited by other Europeans. The book has numerous illustrations.

Union-Castle Mail Steamship Company, Guide to South and East Africa for the Use of Tourists, Sportsmen, Invalids, and Settlers, 1911-1912 Edition, 2/6

#### Sports and Pastimes.

Cleaver (Reginald), A Winter-Sport Book, 5/ net. Duncan (Stanley) and Thorne (Guy), The Complete Wildfowler, 15/ net.

Lamond (Henry), The Gentle Art: some Sketches and Studies, 6/ net.

The chapters of this book appeared originally in *The Glasgow Herald*, with the exception of one printed in *The Pall Mall Gazette*.

Maskelyne (Nevil) and Devant (David), Our Magic: the Art in Magic, the Theory of Magic, the Practice of Magic, 7/6 net.

#### Education.

Essays on Duty and Discipline: a Series of Papers on the Training of Children in relation to Social and National Welfare, 3/ net.

New edition.

Monroe (Paul), Syllabus of a Course of Study on the History and Principles of Education.

North Wales University College Calendar for the Session 1911-12.

#### Sociology.

Cazamian (Louis), Modern England, 4/6 net.

The author describes as the predominant fact in English history the struggle between a tendency to instinctive readjustments and a tendency to rational adaptations. In these essays he traces the progress of this struggle during the nineteenth century, and discusses the present position of England and the prospect for the immediate future.

Faguet (Emile), The Cult of Incompetence, 5/ net.

This criticism of the French democracy—translated by Beatrice Barstow, with an introduction by Thomas Mackay—affords instructive points of comparison and contrast with the English democracy. In the last chapter M. Faguet deals with the remedies for the evils he describes.

#### Folk-lore.

Wentz (W. Y. Evans), The Fairy-Faith in Celtic Countries, 12/6 net.

#### Philology.

Peck (Harry Thurston), A History of Classical Philology from the Seventh Century B.C. to the Twentieth Century A.D.

Tarjuman al-Ashwaq: a Collection of Mystical Odes by Muhyi'ddin Ibn al-'Arabi, 7/6

Edited from three manuscripts, with a literal version of the text and an abridged translation of the author's commentary thereon, by Reynold A. Nicholson. Forms Vol. XX. of the Oriental Translation Fund, New Series.

Taylor (Henry Osborn), The Classical Heritage of the Middle Ages, 7/6 net.

New edition. The chapters deal with the Passing of the Antique Man; Phases of Pagan Decadence; the Antique Culture; Christian Prose, Christian Poetry; Christian Art. With extended bibliography.

Vaughan-Arbuckle (Capt. B.), Urdu Grammar, 5/ net.

#### School-Books.

Bigelow (Maurice A. and Anna N.), Applied Biology: an Elementary Textbook and Laboratory Guide, 6/ net.

This book is intended for a year's course of five hours a week. The introductory study of the principles of biology (Part I.) is full and detailed. There follow illustrations by types of plants (Part II.), and of animals (Part III.); the application of these principles to human structure and life, in which are included sections relating to hygiene (Part IV.); and an account of Evolution and Heredity (Part V.)

Daughlish (R. C.), The Anopheles Mosquito: some Facts and Information for use in Schools, 6d. net.

With an introduction by J. W. W. Stephens, and 7 illustrations.

Dent's French Primer, by W. E. M. Llewellyn.

In Dent's Modern Language Series. Illustrated.

Gothorp (Mrs. Basil), Dramatised History; or, Plays for Class-room Use: Book I. (Period 55 B.C.-1066 A.D.), 4d.

With illustrations.

Milton (John), Comus, a Masque, 6d. net.

Abridged and arranged by Lucy Chater. One of the Standard Plays for Amateur Performance in Girls' Schools.

Robinson (W. S.), The Story of England, a History for Junior Forms: Part III. From 1603 to 1760, 2/

With illustrations and maps.

Tacitus, Onaei Julli Agricolaee Vita, typis novis majorem in perspicuitatem excussa, 6d. net.



## Science.

- Bigelow (Maurice A. and Anna N.), *Applied Biology: an Elementary Textbook and Laboratory Guide*, 6/ net.
- Bryan (G. H.), *Stability in Aviation: an Introduction to Dynamical Stability as applied to the Motions of Aeroplanes*, 5/ net. With diagrams.
- Farthing (F. Hadfield), *Saturday in my Garden: a Practical Guide to the Cultivation of Small Gardens, with Hints on their Care and Management*, 3/6 net.
- With over 100 diagrams and plates illustrating the important gardening operations of the year.
- Nagel (O.), *The Lay-Out, Design, and Construction of Chemical and Metallurgical Plants*, 8/6 net.
- Patterson (George W.), *Revolving Vectors with Special Application to Alternating-Current Phenomena*, 4/6 net. With diagrams.
- Rohland (Dr. Paul), *The Colloidal and Crystalloidal State of Matter*, 4/ net.
- Translated by W. J. Britland and H. E. Potts.
- Scott (Sydney), *Arris and Gale Lecture on the Physiology of the Human Labyrinth*, 2/ net.
- Delivered before the Royal College of Surgeons of England on March 18, 1910. Reprinted from *The Lancet*.
- Shaw (W. N.), *Forecasting Weather*, 12/6 net. With many maps, charts, and diagrams.
- Tuckett (Ivor L.), *The Evidence for the Supernatural: a Critical Study made with Uncommon Sense*, 7/6 net.
- Wellcome Tropical Research Laboratories at the Gordon Memorial College, Khartoum, Fourth Report: Vol. A Medical, 21/ net.
- With numerous illustrations.
- Whymper (R.), *Cocoa and Chocolate, their Chemistry and Manufacture*, 15/ net.

## Juvenile Books.

- Benthall (Mrs. Charles), *When I Was*, 2/6 net. With an introduction by Eden Phillpotts, and illustrations by the author.
- Brockington (A. Allen), *The Second Prefect*, 1/ net. A story of a Canadian school life, illustrated by John Jellicoe.
- Cowham's (Hilda) *Blacklegs, and Others*, 3/6 net. With numerous illustrations.
- Crake (the late A. D.), *The Doomed City; or, The Last Days of Durocina*, 2/6 net.
- A tale of the Anglo-Saxon Conquest of Britain and the mission of St. Augustine, with 9 illustrations by George E. Kruger. New edition.
- Davidson (Gladys), *Tales from the Woods and Fields*, 1/ net.
- A nature story-book, illustrated by Harry Rountree.
- Everett-Green (Evelyn), *Dickie and Dorrie at School*, 2/6 net.
- Illustrated by Gordon Browne.
- Fouqué (Baron de la Motte), *The Story of Sintram and his Companions*, 1/ net.
- Edited by Mary Macleod, and illustrated by Gordon Browne.
- Gask (Lilian), *Bird Wonders of the Zoo*, 2/6 net.
- In the Treasure-House Series. Illustrated by A. T. Elwes.
- Jackson (Gabrielle E.), *Peggy Stewart*, 6/ net.
- Knight (F. A.), *The Rajpoot's Rings*, 5/ net.
- Illustrated by C. Fleming Williams.
- Lea (John), *Marvels of Man's Making*, 2/6 net.
- Illustrated by H. J. Rhodes, and other artists.
- Little People Everywhere: Boris in Russia; and Gerda in Sweden, by Etta Blaisdell McDonald and Julia Dalrymple, 1/6 each.
- Both illustrated.
- Malone (H. L'Estrange), *Nipping Bear*, 3/6 net.
- With coloured illustrations by Gordon Robinson.
- Meadowcroft (William H.), *The Boy's Life of Edison*, 5/ net.
- With autobiographical notes by Mr. Edison.
- Nature Children: a Flower Book for Little Folks, 3/6 net.
- Verses by Gertrude M. Faulding, pictures by Eleanor S. March.
- Thomas (Edward), *Celtic Stories*, 2/ net.
- The spelling of some of the chief names has been changed so that English children may at once be able to pronounce them.
- White (Arnold), *The Navy and its Story, told to Boys and Girls*, 2/6 net.
- With many illustrations.
- Fiction.
- Banerjee (S. B.), *Indian Detective Stories*, 1/ net.
- Brontë (Emily), *Wuthering Heights*, 6/ net.
- With an introduction by Clement K. Shorter, and many facsimiles of handwriting. Forms Vol. II. of the author's Complete Works.

- Dickens, David Copperfield; Martin Chuzzlewit; and Oliver Twist, 3/6 net each.
- With coloured plates.
- Ford (May), *The Revoke of Jean Raymond*, 6/ net.
- The story of the psychological development of a modern woman.
- Forman (Justus M.), *The Island of Enchantment*, 6/ net.
- A series of short stories, mostly concerned with *grandes passions*, and decidedly above the average.
- Gale (Zona), *Mothers to Men*, 6/ net.
- Characters and life in Friendship Village again. The narrative is put into the mouth of Calliope Marsh, and illustrates in a lively manner the humour and beauty which may lurk in the lives of humble women.
- Hocking (Silas K.), *The Quenchless Fire*, 3/6 net.
- The hero is unjustly suspected of robbery with violence, but is acquitted. The love-interests are many and complicated.
- Jacob (Violet), *Flemington*, 6/ net.
- Deals with the East Coast of Scotland and the days of the Young Pretender. No important historical character is introduced, but the main incident is authentic. The story is clearly and gracefully told; the characters well conceived and well drawn.
- Lee (Charles), *Our Little Town, and other Cornish Tales and Fancies*, 3/6 net.
- A series of stories and character-sketches.
- Lee (Charles), *Paul Carah, Cornishman*, 3/6 net.
- Reissue.
- Mansfield (Katherine), *In a German Pension*, 6/ net.
- This book is by no means favourable to Germany. The first half is more or less connected; the second consists mainly of detached sketches. Miss Mansfield has decided originality and liveliness; but to our mind the work is spoilt by obvious exaggerations, and too great an emphasis on the sordid.
- Stoker (Bram), *The Lair of the White Worm*, 6/ net.
- Another of the author's studies in sensation. Concerns the wickedness of Lady Arabella March, who is, at times, a gigantic antediluvian monster, and in one part of the book, a whale.
- Swan (Annie S.), *The Last of their Race*, 3/6 net.
- The story of a courageous Highland girl, who through the old age of her father, and the disgrace of her brother, is compelled to play the part of head of her house in very trying circumstances.
- Weyman (Stanley), *Works*, Vol. VIII-XIV., 2/ net each.
- For notice of this pleasing edition see last week's *Athenæum*, p. 659.
- General Literature.
- Corbett (Julian S.), *Some Principles of Maritime Strategy*, 9/ net.
- In three Parts: I. Theory of War. II. Theory of Naval War. III. Conduct of Naval War. With an Introduction on the Theoretical Study of War: its Uses and Limitations.
- Fisher (Herbert A. L.), *Political Unions*, 1/ net.
- The Creighton Lecture delivered in the University of London on November 8.
- Francatelli (Charles Elmé), *The Modern Cook*, 7/6 net.
- Edited by C. Herman Senn. The work is a contribution to what may be styled "the Comparative Study of Gastronomy."
- Hueffer (Ford Madox), *The Heart of the Country*, 2/6 net.
- Part of the Reader's Library. For notice, see *Athen.*, June 30, 1906, p. 794.
- Hurd's Letters on Chivalry and Romance, with the Third Elizabethan Dialogue, 2/6 net.
- Edited with introduction by Edith J. Morley.
- London Stories, Part IV., 6d. net.
- Peel (George), *The Future of England*, 6/ net.
- The last volume of a series of three. The first two books described the forces of hostility and of friendship which work against us, and for us, from without. This book endeavours to give an account of the inward forces determining our future, and to indicate the result.
- Stevenson (Robert Louis), *Works*, Vols. VI.-X. The Swanston Edition. For notice of first instalment see *Athen.*, Nov. 4, p. 548.
- Almanacs and Calendars.
- British Almanac and Companion: an Encyclopædia of Information respecting the British Isles, the Colonies, and Foreign Countries, 1912, 1/ net.
- Impressions Calendar, 1912, 50 cents net.
- An effective calendar with well-chosen mottoes, designed by Harold Sichel, Spencer Wright, and Charles Frank Ingerson.

## Pamphlets.

- 'Melbourne Argus' Tables of the Australasian Mails for 1912.
- Pollard (C. J.), *Individualism: a Defence of Personal Rights and an Attack upon Socialist Legislation*, 1d.
- Reprinted from *The Individualist*.
- Stearns (Lucy B.), *Two Schemes to Prevent Pauperism*, 2d.

## FOREIGN.

## Theology.

- Toutain (J.), *Les Cultes païens dans l'Empire Romain: Part I. Les Provinces Latines: Vol. II. Les Cultes Orientaux.*
- In the Bibliothèque de l'École des Hautes Études.

## Poetry and Drama.

- Anthologie de la Jeune Poésie Française, 3fr. 50.
- Nicati (Madame W.), *Femme et Poète: Elizabeth Browning*, 3fr. 50.
- An eloquently written life and appreciation of Elizabeth Barrett Browning, in which is included a translation into French of the 'Sonnets from the Portuguese' and of passages from 'Aurora Leigh.'
- Noël (Émile), *Le dernier Poète romantique: A. Belval-Delachaye, l'Homme et l'Œuvre*, 1fr. 50.

## Philosophy.

- Brentano (F.), *Aristoteles Lehre vom Ursprung des menschlichen Geistes*, 6m.; *Aristoteles u. seine Weltanschauung*, 3m.

## History and Biography.

- Lenotre (G.), *Les Noyades de Nantes*, 3fr. 50.
- The fifth volume of the author's "Mémoires et Souvenirs sur la Révolution et l'Empire" deals with the wholesale drownings ordered by Carrier at Nantes in 1793. It has several illustrations, plans, and copies of hitherto unpublished documents.
- Madelin (Louis), *La Révolution*, 5fr.
- The fifth volume of "L'Histoire de France racontée à tous" embodies the results of recent research on the Revolution. While the author has paid special attention to its political aspects, he has certainly not neglected its social side.
- Rodocanachi (E.), *Rome au temps de Jules II. et de Léon X.*
- This is a comprehensive work, by a well-known and accomplished writer, dealing with all the aspects of the first Renaissance at Rome. Part I. describes life at the Papal Court, in particular with regard to the luxury and the diversions then characteristic of the Sacred College. Part II. consists of chapters on artists and men of letters. Part III. gives an account of the transformations which took place in the city during this period, and of the population of Rome. Part IV. discusses the municipal administration, and Part V. the festivals and public holidays, with an additional chapter on customs and superstitions. Part VI. describes the sack of Rome by the soldiers of Charles V. The volume is beautifully printed, in an agreeable type, with wide margins, and profusely illustrated.

## Geography and Travel.

- Sonolet (Louis), *L'Afrique Occidentale Française*, 4fr.
- Describes French West Africa, laying special emphasis upon its commerce, present and future. With 49 illustrations and a map. In the Collection des Voyages illustrés.

## Philology.

- Wendt (G.), *Syntax des heutigen Englisch: Vol. I. Die Wortlehre*, 5m. 40.

## General Literature.

- Brunetière (Ferdinand), *Lettres de Combat*, 3fr. 50.
- Reprints of letters to the *Siècle*, and other letters, prefatory or to different journals, dealing with political, social, and religious questions; and also with Christian apologetics. Brunetière, the editor of the collection remarks, is still for us a "Maître de l'heure," and his letters yet live.
- Félix (Pierre), *Et maintenant? Le Désarmement ou la Guerre!* 1fr.
- "Delenda Germania" is the moral of this book, a vigorous expression of opinion by a captain in the French Army.
- Marin (P.), *Une grosse Mystification: la Mission Créqui Montfort et M. Gabriel Hanotaux, Président du Comité France-Amérique*, 2fr.

\* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

## Literary Gossip.

*The Cornhill Magazine* for December opens with an article on 'Chinese Changes,' by Admiral Sir Edward Seymour. Mrs. T. H. Huxley sketches 'Pictures of Australian Life, 1843-1844,' with a vigour rare at the age of 86. Mr. Guy Kendall, assistant master at Charterhouse, contributes an 'Ode on the Tercentenary of Charterhouse,' which falls on December 12th. Short stories are 'A Tale of the Staff College,' by Col. C. E. Callwell, and 'En Avant les Enfants Perdus,' by Major G. F. MacMunn. Sport is represented by Mr. Gilfrid Hartley's account of 'An Irish Deer Forest'; while 'Medicine in Fiction,' by Dr. Squire Sprigge, the editor of *The Lancet*, and 'My Experiences of the Railway Strike,' by "A Railway Clerk," himself an old Etonian, touch on varied aspects of contemporary life.

MR. WALTER DE LA MARE, the author of 'Henry Brocken,' 'The Mulla-Mulgars,' and 'Verses for Children,' has won the first 100l. prize offered by the British Academy. He is publishing shortly with Messrs. Constable 'The Listeners, and other Poems,' which is to be followed by another book of children's verse.

MESSRS. MACMILLAN & Co. will publish next Tuesday a new novel by Mr. Robert Herrick, 'The Healer'; and a new edition of Jevons's 'The Theory of Political Economy,' with notes and an extension of the bibliography of mathematical economics by Mr. H. Stanley Jevons.

MESSRS. GOWANS & GRAY promise in a few days 'Dance of the Months,' by Mr. Eden Phillpotts, with twelve illustrations in colour by Mrs. Benthall, who is having an exhibition of her water-colours at the Fine Art Society's rooms during this month. The new volume deals with Dartmoor and its people. The edition will be limited to 1,000 copies.

MR. EDWARD ARNOLD announces an enterprising venture in the shape of 'Essays on Christianity and Rabbinic Judaism,' by graduates of Jesus College, Cambridge. The volume will be interesting as being largely the work of young and comparatively unknown men, but Dr. Inge has been persuaded to write an introductory essay. Canon Foakes-Jackson is the editor.

NEXT spring Dr. J. H. Rose will deliver a series of Lowell Lectures at Boston on 'The Personality of Napoleon.'

PROF. R. A. S. MACALISTER is delivering the Schweich Lectures on Biblical Archaeology on the 15th, 18th, and 22nd inst. His subject will be 'The Philistines, their History and Civilization,' and the British Academy wish to call attention to the fact that the lectures are free and open to the public.

THE Sixth Annual General Meeting of the Historical Association will be held at Manchester University on January 11th,

12th, and 13th, under the presidency of Prof. Tout. Among the subjects discussed will be 'The Connexion between Geography and History,' 'The Attitude of the Teacher towards Present-Day Controversial Questions,' and 'The Place of History in Elementary Schools.' The University will confer honorary degrees on Profs. Firth, Lodge, and Pollard, and Mr. J. E. Morris; and Prof. Dawkins will deliver an address on 'The Pre-history of Britain.' This will be the first meeting of the Association outside London.

DR. JESSOPP's library, which Messrs. Sotheby will sell on Monday and Tuesday next, consists of a well-selected collection of books of reference in many sections of literature. There are a good many presentation copies of modern books; some desirable first editions; and seven interesting letters from George Meredith, dealing with literary matters.

The same auctioneers' sale on the 13th inst. and two following days is chiefly noteworthy for the extensive Sheridan and Lady Hamilton Collection formed by Mr. Walter Sichel, and utilized by him in his recent books on these two celebrities. Bunyan's copy of Foxe's 'Book of Martyrs,' after having been withdrawn last season on an order of the Attorney-General, will now be sold.

PROF. JAMES ORR contributes an Introduction to 'Hadassah, Queen of Persia,' by Agnese Laurie-Walker, which Mr. Robert Scott will publish shortly. It is a Biblical romance founded on the story of Esther.

WITH the December issue *The New-Church Magazine* completes a course of a hundred years. First published in January, 1812, under the title of *The Intellectual Repository*, it was the one steady survivor of several journals brought out for the use of followers of Swedenborg.

THE YEAR-BOOK PRESS, whose publications have hitherto been handled by Messrs. George Allen & Co., are now starting a separate publishing business at 31, Museum Street, W.C.

ON Tuesday last, at Oxford, Convocation rejected by 235 votes the Statute allowing candidates for honours in mathematics and science to offer a modern language for Responsions, as an alternative to Latin or Greek.

M. MAURICE MONTÉGUT, who died on Tuesday after a long illness at the age of 56, was at one time an employé in the publishing house of Charpentier, and began his literary career at the age of 18 with a volume of verse: 'La Bohème Sentimentale.' This was followed six months later by another volume of verse, 'Les Romans Tragiques.' At the age of 20 he published a dramatic poem, 'Lady Tempest,' of which Flaubert thought highly. For ten years he was a constant contributor to *Le Figaro*, *Gil Blas*, *Le Gaulois*, and other Paris newspapers; whilst his volumes of short stories, novels, poems, and dramas followed one another in great numbers. 'Le Mur' is considered

one of his best romances, and is to some extent a book of souvenirs of his earliest years.

THE novelist and poet Wilhelm Jensen, whose death in his 75th year is announced from Munich, forms to some extent a link between the writers of Gutzkow's school, with their leisurely breadth of treatment, and modern novelists. His historical romances, many of them inspired by typical German patriotism, were exceedingly popular. Among his best-known works are 'Karin von Schweden' (which has passed through some thirteen editions), 'Eddystone,' 'Die braune Erica,' 'Aus den Tagen der Hansa,' and 'Aus schwerer Vergangenheit.'

AT the Newsvendors' dinner on Monday last, at which Mr. Harry Lawson, M.P., presided, the contributions amounted to 1,218l. He remarked that the Newsvendors' was a national fund, and that the pensions began at 55, whereas the Government did nothing until 70 was reached. The toast of "Literature and the Press" was proposed by the Rev. Arthur Hankey, and responded to by Mr. Bram Stoker and Mr. Theodore A. Cook.

WE regret to record the death, on the 21st of November, at the age of 88, of Mr. William Joshua Smith, the well-known Brighton bookseller. His shop in North Street, with its windows full of handsomely bound copies of standard works—those relating to the early history of the town being a speciality—was a pleasant haunt for the book-lover, for the genial old man had a large knowledge of his wares.

So far as protection to the author in the matter of translation is concerned, the rights secured in the new Franco-Russian agreement are small, not so much in their extent (which is the same as that of the author in the original work), as in the conditions of duration attached. On the one hand, the author's protective rights become extinct at the end of ten years; on the other, they will not exist at all unless the translation is published during the five years which follow the publication of the work itself. For scientific works these five years are reduced to two. French opinion, while recognizing the deficiencies of the Convention, particularly in the matter of translation, is inclined to welcome the new departure as being the first undertaking on the part of Russia to recognize these rights of authors.

THE communication sent to us headed 'Stationers' Hall and Registration' ends with a suggestion concerning the use of our columns upon which a decision cannot hastily be taken. We only say here that any proposal for an extension of our activities which would serve the commonwealth of letters would receive our careful consideration.

Next week we shall deal with Juvenile Literature and Gift-books.



## SCIENCE

*The Baganda: an Account of their Native Customs and Beliefs.* By the Rev. John Roscoe. (Macmillan & Co.)

THE valuable material from Uganda with which the Rev. John Roscoe has supplied Dr. Frazer from time to time has whetted the appetite of students of anthropology, so that they have been impatiently looking forward to the day when the fruits of twenty-five years' experience of the heart of Africa should be set forth in their full abundance. Nor will they be disappointed, now that the promised feast is before them, and it remains but to eat—and to digest. This book thoroughly deserves a place in that select list of first-rate authorities on which the man of science is coming more and more to depend. Though the very wealth of the evidence adduced renders it an impossible task to explain in each case under what conditions it was obtained, the signs of care and of candour that are manifested everywhere must convince the most captious of readers of the author's competence as a witness. Moreover, the literary treatment is all that it should be in a work of this kind. Whilst there is no fine writing, it is rarely that we find ourselves in doubt regarding the precise meaning of what is said. The arrangement, too, is good, and, apart from the opening chapter, which strikes us as something of a medley, the highly diversified information at the writer's disposal is most successfully brought under an orderly scheme of topics.

A study of a great barbaric state such as Uganda is all the more precious to the anthropologist because sound data bearing on what might be roughly described as the half-way stage between savagery and civilization are relatively rare. The high degree of organization which such a society can boast proves its utter bane when it is forced into contact with relentless Europeanism. The small peoples of the lower culture may, with luck, be headed off into a reservation, where the naturalist may observe the caged and moping eagles; but the big peoples are usually smashed so instantly and effectually that no effort of scientific imagination may reconstruct their former condition. Happily Uganda has escaped this pitiful fate. Not without pangs, she has undergone a transformation which leaves her, perhaps better, perhaps worse, but at any rate alive and with a selfhood that she can still call her own. It is symptomatic of this strange grafting of new on old that the Prime Minister (Katikiro) and Regent of Uganda, Sir Apolo Kagwa, K.C.M.G., has powerfully aided Mr. Roscoe's inquiries, bringing together from a distance those who knew the ancient customs best, entertaining them for weeks at his house whilst they were being questioned, and adjuring them to speak the truth and hide

nothing; and has likewise with his own hand drawn two excellent plans, one of the old Capital, and the other of the Royal Enclosure.

When with Mr. Roscoe's help we seek to compose a picture of the monarchy in its former pride, we are, it must be confessed, more revolted than edified, so long at any rate as we allow those feelings to move us which seem so "natural" and universal, yet are, in large part, relative to political and moral conditions of very recent standing. The despotic system in vogue at Uganda, as in other parts of Equatorial Africa, probably suited the African type of character well enough. It was bloody—bloodier in some respects, though possibly not in others, than the somewhat similar governments of feudal Europe—but it made for an iron discipline. It provided the African with that "hammering into shape with a heavy hand" which, according to Bagehot, the child of nature needs if he is to be fitted for social co-operation on a wide scale. Consequently, though in the thick of a struggle for existence that offered short shrift to the weak and disinclined, Uganda prospered, gradually wearing down its chief rival Bunyoro, originally the dominant power in the Lake region, until it was at least on terms of equality. In war the commander-in-chief had wide powers, and was implicitly obeyed by his subordinates. On the other hand, should he fail, the king made an example of him "pour encourager les autres."

An aspect of primitive kingship with which the writings of Dr. Frazer have made us familiar is that in which the king appears as the embodied luck of the State. A drawback to this flattering conception of royalty is that it is apt to entail the slaying of the king as soon as he shows signs of physical decay. The kings of Uganda, however, had succeeded in giving another turn to the theory. For their subjects' sake, doubtless, at least as much as for their own, they were willing to prolong their lives indefinitely, causing other people to be slain in order that an increase of vital vigour might riot in their veins. It looks like an application of that wise policy of devolution which caused them to keep a relative in the Royal Enclosure whose business was to comply with certain inconvenient ceremonies and taboos. Each king, on ascending the throne, was strengthened in the following manner. Two men were blindfolded and brought into the presence. Of these the king wounded one slightly with an arrow; who was thereupon carried into the Bunyoro country, crippled, and left to die there, so that he might transfer all evils from the king to the common enemy. The other man was spared, and appointed guard of the king's wives; but first, presumably as representative of the king, he must submit to have his body hung round with the bowels of eight human victims, "to add to the king's vigour." And at various times later in his career the king would be invigorated in much the same fashion. "Tantum religio potuit suadere malorum."

The general background of superstition against which such proceedings must be set is explained by Mr. Roscoe, not by means of sweeping generalities, but by the patient accumulation of significant details. Though "pre-animistic" phenomena in the shape of vague "influences" are not wanting, one would probably be justified in characterizing the prevailing type of magico-religious belief as a well-developed animism; that is to say, "ghost" is introduced, nay, positively dragged in, to account for whatever is taken for a manifestation of supernormal agency. Thus the idea of a mystic sympathy which connects the fate of a child with that of the after-birth or the umbilical cord is not peculiar to Uganda. Dr. Seligmann, for instance, has reported it from the Shilluk, and still more recently has argued in *Man* that it will account for the shape of one of the early Egyptian standards. What is peculiar to Uganda would seem to be the notion that the after-birth has a spirit of its own, which at once becomes a ghost; so that sundry precautions are necessary lest the living child die so as to follow its twin ghost. Or, again, women were not permitted to eat mutton at all, and men were afraid to kill a sheep, lest it should see them in the act, and the ghost of the animal should haunt them. How much wiser the Melanesian who declares that the pig has a soul indeed, but no ghost! Or, once more, a canoe, though made with hands, has a spirit, which is addressed as "Sir." And many other examples might be cited to show how animistic interpretations are pressed to the verge of absurdity, so that sympathetic connexions, taboos, consecrations, and what not should have their why and wherefore explicated on a uniform plan.

Many other interesting matters we should like to discuss, as, for instance, the anthropometric tables and the curious suggestion that introduces them, at which we fear that the biologist may scoff, to the effect that the totemic clans differ either in build or in face, and that though there is exogamy, with descent in the male line. We must conclude by advising every reader who pursues "the proper study of mankind" to browse on his own account amongst these well-stocked and lucid pages.

## OUR LIBRARY TABLE.

*North Uist, its Archaeology and Topography: with Notes upon the Early History of the Outer Hebrides.* By Erskine Beveridge. (Edinburgh, Brown.)—North Uist, the central island of the Outer Hebrides, and its numerous adjacent islands and islets, contain many ancient remains. The author of this portly volume acquired ten years ago the island of Vallay and some neighbouring estates on the mainland of North Uist, and has been engaged in the study of those remains and of the history and topography of the islands since 1897. The work is illustrated by 150 well-executed full-page photographs, and by two maps—one reduced from Blaeu's atlas of 1604, and the other on a scale of one inch to a mile, contained in a pocket at the end of the



volume. On this map the sites of 86 forts and 23 chapels are marked, and numbered to agree with the descriptions in the body of the work.

There are forty ways of spelling the name "Uist." The islands belonged to Norway from the ninth to the thirteenth century A.D., and are referred to in the sagas as "Vist" or "Ivist." Eight caves exist in North Uist—six of which Mr. Beveridge has examined—and all contain traces of human habitation at some period or other. It is not unreasonable to suggest that these, or some of them, may have sheltered the aboriginal inhabitants. Next in the order of prehistoric dwellings are the earth houses, of which fifteen have been explored. One of them—that at Machair Leathann—presents a remarkable singularity of construction, the large circular chamber being separated by lateral walls into fourteen small radiating chambers, each 6 ft. wide at the outer end, diminishing to 3 ft. 8 in. where they open on to the central space, which measures from 22 ft. to 25 ft. across. Two feet south of the centre of this space was a hearth. The earth house contained two other chambers, one oval in shape, communicating with the central chamber. Of the duns or ancient forts, seventy are on the islets near the coast-line, and in many cases there are remains of causeways leading to them from the mainland. Though most of them are no doubt prehistoric, there are records of their use up to the sixteenth century. Twelve sandhill sites are noted, showing indications of ancient dwellings. There are neolithic chambered cairns, locally termed "barps," and other megalithic structures. The pre-Reformation chapels and other ecclesiastical remains are fully described, and the early and subsequent history of the islands discussed. The chapter on 'Place-Names' alone occupies seventy-four quarto pages, and is itself in effect a history arranged alphabetically.

Mr. Beveridge has executed with untiring industry and research the task he imposed upon himself, and has produced a complete archaeological and topographical account of an interesting island, or rather island-group.

MRS. H. PERIAM HAWKINS sends us a fifth edition of her handy celestial atlas entitled *The Stars from Year to Year* (Simpkin & Co.), which gives charts of the constellations and brightest stars visible in this latitude for each month in the year, adapted to 10 o'clock in the evening about the middle of the month, together with a thirteenth chart of the constellations surrounding the South Pole. With it is enclosed a Star Almanac for 1912, on a large sheet, which supplies various useful information for the year, including the successive positions of the large planets, and two beautiful illustrations of the total eclipse of the sun on August 30th, 1905, as photographed by Father Cortie in Spain, and of the great nebula in Cygnus called from its shape the North America nebula, as photographed by Prof. Max Wolf at Heidelberg.

'The Stars from Year to Year' has a few pages of historical letterpress and tables of the sun, moon, and planets. The history needs some further revision. It was not the moonlight that deprived us of the fine view obtained in more southern latitudes of Halley's comet last year, but the lingering twilight; the moon did not rise when the comet was nearest until after the latter had set, and the comet exhibited a magnificent spectacle much nearer to us than in the southern hemisphere. The earth did not collide with Biela's comet in 1872, when we passed through its orbit, for the comet

itself had traversed that point some time before, though the meteors seen may at one time have formed part of the material abandoned by it in its course.

Mrs. Hawkins also sends a *Star Calendar for 1912*, in which, by a convenient arrangement, the star chart, with daily index, is made to revolve round an oval opening, so as to show the stars visible at Greenwich on any day and hour in the year.

Mrs. Hawkins's charts and Star Almanac deserve wide circulation, and no doubt many astronomers will, like Mr. Denning, hang up the latter in their sitting-rooms for constant reference.

## SOCIETIES.

BRITISH ACADEMY.—Nov. 22.—The Master of Peterhouse, President, in the chair.

Sir John Rhys, Fellow of the Academy, read a paper on 'The Celtic Inscriptions of Gaul: Additions and Corrections.' He dealt first with a group of tombstones from the neighbourhood of Cavaillon, the ancient Cabello, on the right bank of the river Durance, in the department of Vaucluse. In 1909 a number of stones were accidentally discovered, of which five are inscribed. These are supposed to have originally marked graves by the side of a Roman road issuing from Cabello, and to have been carried to the spot where they were found in order to mend a road after one of the frequent floods of the local stream known as the Coulon. They are not supposed to have been used in that way till the fourth or fifth century of our era, and two of the five have on them the fish monogram of Christ. Otherwise the inscriptions are all in a Celtic language written in the Greek alphabet. Two of them are imperfect, but only in one are there letters the identity of which cannot be made out with certainty. To these five the Professor added an inscription which had been discovered cut in the rock near the backwater of the Durance. A great flood of the river some years ago cleared away the stuff which had accumulated on the rock, and laid bare the inscription. One of the five inscriptions is important as supplying the conjunction -kou, the Celtic equivalent of the Latin -que, "and": the Gaulish form was -pe, which occurs in an inscription from Ornavaio in Val d'Ossola in North Italy.

The next group of inscriptions consisted of fragments in the museum at Nîmes and in the country round, including the whole of the district in which occur the ex-votos which the late Prof. d'Arbois de Jubainville believed to be Latin of a sort rather than Celtic of any kind. In this he had the prevalent opinion of scholars against him; one of the formulae on which he relied was the well-known vocable *bratude*, which the Oxford Professor considers he has now explained with the help of Old Irish. In that case there is no longer any difficulty in interpreting the inscriptions as Celtic. The proper names in them were already admitted to be Celtic, and now the formula proves to be Celtic too—Celtic of the same kind probably as the language of the Coligny Calendar.

The paper dealt next with the Celtic inscriptions of Alise, that is, of Mont-Auxois, among which the Martialis ex-voto is still of somewhat doubtful interpretation; but since the lecturer had first written about it, a Latin inscription has been found which expressly makes Ucutis a god, not a goddess, and gives Bergusia as the name of his consort. The Professor's principal success has here, however, been in getting at the general sense of the Samotatos monument. It consists of four lines in Greek letters, and it is very fragmentary; but most of the eight names which it contains are made out, and also the probable sense of the document as a whole, as follows:—"Samotatos, son of Avvōtis, [and] Sesia Garna, daughter of Clamacios, tearfully [set up this monument] to their children Biraotus, Tisabannos, [and] Cobritulus."

Another group of inscriptions were found at Genouilly (Cher), and are preserved in the museum at Bourges. One of them is important for showing a species of omega as the final vowel of the dative case singular in the *o* declension, thus coinciding with the *o* of Latin *domino*, *regnō*, and the like. This final vowel of the dative is also found written *u*, probably for *ū*, while earlier instances (from North Italy) have *-ui* (? *ūi*), reminding one of the Greek omega with iota subscript. In Celtic the omega is sometimes

retained where the rest of the lettering is Latin, as in the Genouilly epitaph in question.

Various inscriptions in the national collection in the Château de Saint-Germain were dealt with, including the lettering cut on the shoulders of the grotesque Mercury from Lezoux in Auvergne. But most novelty attaches to the Professor's reading of a potsherd there from Lezoux and another from Ancey (Ain). By piecing them together he has been able to give for the first time the correct reading of an inscription of six lines, which supply, among other things, a new instance of an ancient Celtic verb.

Lastly, Sir John Rhys submitted corrections of the reading of certain entries in the Coligny Calendar, but did not confine himself to mere matters of spelling: he incorporated most important notes contributed by Dr. Fotheringham and Mr. Orpen on the "borrowed days" in the Calendar, and on the probable way in which the Calendar was adapted to the Julian year. It is agreed, for instance, that *Equos*, the approximate equivalent of February, was, like February, the month which was of variable length.

ROYAL.—Nov. 23.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'On the Iron Flame Spectrum and those of Sun-Spots and Lower-Type Stars,' by Sir Norman Lockyer; 'On Sinhalite Iron of Ancient Origin,' by Sir Robert Hadfield; 'On the Conductivity of a Gas between Parallel Plate Electrodes when the Current approaches the Maximum Value,' by Prof. J. S. Townsend; 'Spectroscopic Investigations in connexion with the Active Modification of Nitrogen: II. Spectra of Elements and Compounds excited by the Nitrogen,' by the Hon. R. J. Strutt and Mr. A. Fowler; 'The Least Refrangible Spectrum of Cyanogen and its Occurrence in the Carbon Arc,' by Messrs. A. Fowler and H. Shaw; 'Note on the Monatomicity of Neon, Krypton, and Xenon,' by Sir W. Ramsay; 'The Adherence of Flat Surfaces,' by Mr. H. M. Budgett; 'On the Resistance to the Motion of a Thread of Mercury in a Glass Tube,' by Mr. G. D. West; 'The Distillation of Binary Mixtures of Metals in Metals in Vacuo: Part I. Isolation of a Compound of Magnesium and Zinc,' by Mr. A. J. Berry; 'Analysis of Tidal Records for Brisbane for the Year 1908,' by Mr. F. J. Selby; 'Herbage Studies: I. *Lotus corniculatus*, a Cyanophoric Plant,' by Messrs. H. E. and E. Frankland Armstrong and E. Horton; and 'A High-Speed Fatigue Tester and the Endurance of Metals under Alternating Stresses of High Frequency,' by Mr. B. Hopkinson.

SOCIETY OF ANTIQUARIES.—Nov. 23.—Dr. C. H. Read, President, in the Chair.

The President exhibited an important find of Late Celtic antiquities at Welwyn, Herts, communications on which were made by Sir Arthur Evans and Mr. Reginald Smith.

The objects in question were found on the property of the late Mr. G. E. Dering during the construction of a new road from Welwyn to the railway station, which entailed a deep cutting through a gravel-capped chalk hill. Two considerable deposits came to light in bell-shaped cavities dug out of the gravel. Both cavities contained huge fire-dogs with knobbed horns, in one case associated with a massive iron framework, and together with these were found six amphorae about 3 ft. 9 in. high. With these were numerous Ancient British relics, both of bronze and pottery. Among them were three small bronze masks for attachment to the side of a vessel with moustaches in the Gaulish fashion; remains of a tankard with beautifully moulded upright handle; and a series of elegant clay vases, some of them probably used as cineraries. Among the most striking elements of the find were imported objects, including two silver cups with foliated and guilloché designs, two silver handles shown to belong to a late Greek kylix, the base of a bronze vessel with a classical leaf-pattern border, and a large bronze patera with a handle ending in a swan's neck, to which must be added the amphorae, of Greek rather than Roman form.

That so much of the finds had escaped entire destruction was mainly due to the timely intervention of Sir Alfred Scott-Gatty, who on hearing of the discoveries had called the attention of the late Sir John Evans and Prof. Boyd Dawkins to the matter. The British Museum was indebted to Mrs. Neall, the present owner of the property, for her generous gift of these remains. Excellent wooden models of the fire-dogs and iron frame have been prepared by the British Museum authorities and were exhibited to the Society.

Sir Arthur Evans pointed out the exceptional value of the discovery in its relation to the period

of Ancient British history that immediately preceded the Roman conquest. The great deposits he regarded as interments; indeed, they were associated with calcined bones, and a small cavity near contained a group of cinerary and other urns resembling those of the "family-circle" group in the Aylesford cemetery. The character of the pedestal urns and other Late Celtic relics was also absolutely parallel with those of Aylesford, approximately dating the deposits about 50 B.C. The cordoned and pedestaled type of British urn was traceable through Belgic Gaul, and originated in the bronze plated "pails" especially characteristic of the old Venetic region of Northern Italy. The two-handled tankard was derived from a late Greek prototype, of which an example was found at Dodona. The imported classical vases Sir Arthur regarded as Italo-Greek probably of Campanian origin. The combination of fire-dogs and amphore in these deposits had been noticed in what appeared to be large burial vaults at Mount Bures, near Colchester, and at Stanbury, Beds; but in these cases there were signs of incipient Roman influence, indicating a slightly later date. The practice of burying fire-dogs with the dead was adopted very early among the continental Celts, one Bavarian find of this character going back to the late Hallstatt period. Beyond the Alps similar finds pointed to the Etruscan region, where bronze fire-dogs with elegant bulls' heads were known. The placing of amphore in the grave had become a widespread Gaulish practice by the first century B.C. Possibly the amphore, with the wine itself, reached Massalia in Greek bottoms, and found their way north and west, by river and land transit, to the English Channel or the mouth of the Loire. A Gaulish inscription from Ornavaeso mentioned Naxian wine, and the Welwyn amphore might have held a similar vintage.

Mr. Reginald Smith described the finds in some detail, referring to diagrams of the restored vessels; and suggested that the masks had been attached as escutcheons to a bowl, a practice that survived into the Anglo-Saxon period. The iron framework, 29 in. by 22½ in., with four broad ornamental uprights 42 in. high, he regarded as a sacrificial table rather than a cooking apparatus, and showed a photograph of part of the amphitheatre frieze at Capua (built in the time of Augustus) with a similar framework and sacrificial utensils. The patera of frying-pan form was considered by Willers to date from 150-100 B.C. on the evidence of the Ornavaeso cemetery in Northern Italy, where other parallels (jugs, tankard, &c.) were also found. The late Mr. Romilly Allen had collected instances of fire-dogs discovered with amphore in this country, the most elaborate being those from Denbighshire. Horned terminals had been found in France, Bohemia, and Switzerland; and a similar sepulchral deposit with a square iron framework had been published from Arras in Northern France. The Bartlow Hills burials were similar in many respects, but later; and the Welwyn finds must be referred to about the time of Cæsar's invasion.

**ROYAL NUMISMATIC.**—Nov. 16.—Mr. H. A. Grueber, V.P., in the chair.—Messrs. F. W. Jones, E. S. T. Robinson, and Maurice Rosenheim were elected Fellows.

**Exhibitions.**—A half-angel of Henry VII. of the first coinage by Mr. F. A. Walters, a series of rare or unpublished copper coins of Athens, Corinth, Patre, and Lacedæmon, by Mr. H. B. Earle Fox; an interesting series of Parthian coins of Mithradates II., Phraates and Musa, Vonones I., Artabanus IV., &c., by the Rev. E. Rogers; a series of long-cross pennies, by Mr. L. A. Laurence; and a silver coin of Metapontum of peculiar fabric, believed to bear a Carthaginian inscription, by Mr. C. T. Seltman.

Mr. C. T. Seltman read a paper on 'The Influence of Agathocles on the Coinage of Magna Græcia,' in which he called attention to a number of coins of Metapontum and Velia bearing the triskeles, the symbol of Agathocles, and presumably struck by him. Among the coins described by Mr. Seltman was one of Metapontum with obverse type of a barbarous style, bearing a legend which he believed to be Phœnician, and explained as such. Sir Arthur Evans pointed out that the inscription was really Greek, being ΔΕΥ written retrograde, a reading which was supported by Mr. Earle Fox.

Mr. H. A. Grueber read an account of a find of long-cross pennies recently made at Palmer's Green which threw additional light on the chronology of the period.

**ZOOLOGICAL.**—Nov. 21.—Dr. S. F. Harmer, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during October.

—Mr. R. I. Pocock exhibited two living examples of an elephant-shrew (*Macroscelides* sp.) from Bechuanaland, which had been presented to the Society by Capt. H. O. F. Littledale, and remarked that these specimens, together with another in the same consignment, but belonging to a different species, were apparently the first representatives of the genus *Macroscelides* the Society had ever possessed.—Dr. Geoffrey Smith read a paper entitled 'The Freshwater Crayfishes of Australia.'—Mr. F. E. Beddard presented a paper on 'A New Genus of Tapeworms from the Bustard (*Eupodotis kori*).—The Secretary presented a memoir by Mr. A. E. Cameron, entitled 'The Structure of the Alimentary Canal of the Stick-Insect, *Bacillus rossii*, Fabr., with a Note on the Parthenogenesis of this Species.'—Mr. H. B. Preston communicated a paper based on a collection of terrestrial and fluviatile shells made by Mr. Robin Kemp in British and German East Africa.—Mr. E. G. Boulenger presented a short paper by Mr. G. A. Boulenger containing some remarks on the habits of British frogs and toads.—A paper on the 'Milk-Dentition of the Ratel' was received from Mr. R. Lydekker, in which he described an instance of primitive features present in the milk-dentition being entirely lost in the teeth of the permanent series. So far as he was aware, no such atavistic feature had been hitherto recorded in the case of any existing mammals.

**INSTITUTION OF CIVIL ENGINEERS.**—Nov. 28.—A paper was read on 'Electric Lighting of Railway Trains: the Brake-Vehicle Method,' by Mr. Roger T. Smith.

**ANTHROPOLOGICAL INSTITUTE.**—Nov. 23.—Mr. A. P. Maudslay, President, in the chair.

The annual Huxley Memorial Lecture was delivered by Prof. F. von Luschan. He said that to study the old ethnic elements of Western Asia it seemed best first to eliminate the more recent immigrations of Albanians, Circassians, Bulgarians, Franks, and Levantines. It is easy also to eliminate the different nomadic tribes, of which the Kurds are of special importance, being originally xanthochroic, with light hair and light eyes, whilst in all the other groups dark complexion is predominant.

The final result of anthropometric investigations—about 5,000 men were measured—is that all Western Asia was originally inhabited by a homogeneous melanochroic race with extremely short and high heads and with a "Hittite" nose. About 4000 B.C. began a Semitic invasion from the south-east, probably from Arabia and by people looking like modern Bedouins; 2,000 years later began a second invasion, this time from the north-west, and by xanthochroous, longheaded tribes, like the modern Kurds, perhaps half savage and in some way or other connected with the historic Harri, Amorites, and Tamehu.

The modern Turks, Greeks, and Jews are all three equally built up on these three elements, the Hittite, the Semitic, and the xanthochroous Nordic. Quite different is it with the Armenians and Persians, who (and still more the Druses, the Maronites, and the smaller sectarian groups of Syria and Asia Minor) represent the old Hittite element, and are little or not at all influenced by the somatic character of alien invaders.

On the conclusion of the lecture the Chairman presented Prof. von Luschan with the bronze medal struck in honour of the occasion.

#### MEETINGS NEXT WEEK.

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| Mos.  | London Institution, 8.—'The Meaning and Importance of Decorative Art,' Prof. Selwyn Image.  |
|       | Royal Institution, 8.—General Meeting.  |
|       | Surveyors' Institution, 7.—'The Simplification of Land Transfer,' Mr. S. F. Eden. (Junior Meeting.)   |
|       | Society of Engineers, 7.30.—'The Design of Tall Chimneys,' Mr. H. Adams.  |
|       | Aristotelian, 8.—'Animism and the Doctrine of Energy,' Dr. T. P. Nunn.  |
|       | Society of Arts, 8.—'The Carbonisation of Coal,' Lecture II., Prof. V. B. Lewis. (Cantor Lecture.)  |
|       | Geographical, 8.30.—'The Geography and Economic Development of British Central Africa,' Sir Alfred Sharpe.  |
| Tues. | Institution of Civil Engineers, 8.—Discussion on 'Electric Lighting of Railway Trains: the Brake-Vehicle Method.'   |
|       | Colonial Institute, 8.30.—'The Outlying Islands of New Zealand,' Lord Plunket.  |
| Wed.  | Archæological Institute, 4.30.—'On some Sources of Error in assigning Objects found in Sands and Gravel to the Age of those Deposits, with Special Reference to the so-calledolithic,' Prof. T. McKenny Hughes. |
|       | Entomological, 8.   |
|       | Faraday, 8.—'A Redetermination of the Density and coefficient of Linear Expansion of Aluminium,' Mr. F. J. Brilley.   |
|       | 'The Solution Volumes of Nitric Acid,' Mr. V. H. Velez.   |
|       | 'The Influence of the Physical Condition of Metals on Cathodic Over-voltage,' Messrs. J. N. Pring and J. R. Curran; and other Papers.   |
|       | Geological, 8.—'The Faulted Inlier of Carboniferous Limestone at Upper Volster, (Somerset),' Dr. T. F. Bibby.   |
|       | 'Geology of a Part of Costa Rica,' Mr. J. Romanes.  |
|       | Society of Arts, 8.—'British Guiana and its Founder, Storn van's Graessende,' Mr. J. A. J. de Villiers.   |

- THURS. Royal, 4.30.**—'Lapworthia: a Typical Brittlestar of the Silurian Age, with suggestions for a new Classification of the Ophiuroidea,' Miss I. B. and Prof. W. J. Sollas; 'The Physiological Influence of Ozone,' Dr. Leonard Hill and Mr. M. Black; 'On the Factors concerned in Agglutination,' Mr. H. R. Dean; and other Papers.
- London Institution, 6.—'The Harp,' Mr. A. Kastner.
- Institution of Electrical Engineers, 8.—'Notes on National and International Standards for Electrical Machinery,' Dr. R. Pohl.
- Linnean, 8.—'The Internodes of Calamites,' Prof. Percy Groom; 'On some Mosses of New Zealand,' Mr. H. N. Dixon.
- Chemical, 8.30.—'Chemical Examination of the Root of *Ipomoea orientalis*,' Messrs. F. P. Power and H. Rogers; 'The Constitution of Ergothioneine, a Betaine related to Histidine,' Messrs. G. Sarger and A. J. Ewing; 'The Methane Equilibrium,' Messrs. J. N. Pring and D. H. Fairlie; and other Papers.
- Society of Antiquaries, 8.30.

#### Science Gossip.

**THE CAMBRIDGE UNIVERSITY PRESS** propose to publish a series of volumes dealing with the geography of India. The first, which is to treat of Southern India, is in the hands of Mr. Edgar Thurston, for many years Superintendent of the Madras Museum, and experienced in travel in the peninsula.

INTENDING subscribers to the Anton Dohrn Memorial Fund may be reminded that subscriptions are to be sent in by the British Sub-committee on or before Jan. 1st, 1912. They should be sent at once to the Hon. Treasurer, Prof. Hickson, F.R.S., the University, Manchester.

THAT neolithic man was not exempt from the ills that are known to-day is but one of many conclusions arrived at after detailed examination of the remains discovered at Vendrest in Seine-et-Marne. Fractures broken and mended, bone malformations, deformed crania (due to a special form of coiffure), dental caries (but ten times less frequent than nowadays), and cases of trepanning (more than once performed on the same skull) are noted in the Report recently published by M. Marcel Baudouin.

SOME particulars are given in the Indian papers of the seventh Himalayan expedition of Dr. W. H. Workman and his wife. The region visited was the Eastern Karakoram, where seven new glaciers were explored and four mapped in detail. On August 19th the party, which comprised Dr. C. Calciati as topographer, an Italian guide, and three Italian porters, crossed the snowy Bilâph Pass (18,550 ft.) and descended to the Siachen glacier. The Bilâph Pass was first crossed in 1909 by Dr. Longstaff, who called it the Saltoro. The Workmans remained four weeks on the Siachen, and explored much of it for the first time. The glacier is estimated to be 50 miles in length, and one of the peaks above it (K<sup>2</sup>) reaches 25,415 ft. The party got up as high as 20,000 ft., further progress appearing impossible. Many interesting scientific observations were made, and a large number of photographs taken.

WE regret to announce the death at Bridgwater, on the 23rd ult., after a long illness, of Mr. Arthur Cottam, at the age of 75. He was elected a Fellow of the Royal Astronomical Society in 1862, and published in 1889 an excellent large-scale atlas of the starry heavens, extending from the North Pole to about 35° south declination.

THE sun will be vertical over the tropic of Capricorn at 10h. 54m. (Greenwich time) on the night of the 22nd inst., which is therefore the day of the winter solstice in the northern hemisphere, and of the summer in the southern.

THE moon will be full at 2h. 52m. on the morning of the 6th inst., and new at 3h. 40m. on the afternoon of the 20th. She will be in perigee a little after midnight on the 6th (when specially high tides may be expected), and in apogee early in the morning on the 22nd.



THE planet Mercury will be at greatest eastern elongation from the sun on the 7th, and will be visible in the evening until about the 18th, moving from the constellation Scorpio into Sagittarius; he will be at inferior conjunction with the sun on Christmas Day. Venus is brilliant in the morning; she is now in the constellation Virgo, and will be very near the fourth-magnitude star  $\kappa$  Virginis on the 12th, soon afterwards entering Libra, and passing due north of  $\alpha$  Libræ on the 20th, and of  $\beta$  on the 26th. Mars is in Taurus, and will be due south of the Pleiades on the 6th, stationary towards the end of the month; he will be on the meridian at 11 o'clock in the evening on the 3rd, at 10 o'clock on the 14th, and at 9 o'clock on the 28th. Jupiter is moving slowly in an easterly direction in the western part of Scorpio, and rises earlier each morning. Saturn is in Aries, on the meridian at 10 o'clock in the evening on the 5th, and at 9 o'clock on the 19th; he will be in conjunction with the moon at 4 o'clock in the evening (a few minutes after sunset) on the last day of the year.

THE REV. J. H. METCALF discovered photographically another small planet at Winchester, Mass., on October 24th.

MADAME CERASKI, during her examination of photographic plates taken by M. Blazko at the Moscow Observatory, detected variability in two stars, which will be reckoned as var. 47, 1911, Coronæ, and var. 48, 1911, Pegasi respectively. The first (which is numbered +29° 2690 in the Bonn 'Durchmusterung,' and registered of 9.4 magnitude) changes between 9.2 and 9.7. The second is of about 10.4 magnitude when brightest, and below 12½ when faintest; the period cannot yet be assigned, but is probably of some months.

PROF. BARNARD publishes in No. 4538 of the *Astronomische Nachrichten* a series of observations of Wolf's periodical comet (s, 1911), obtained with the 40-inch refractor at the Yerkes Observatory from July to September. The magnitude never exceeded that of a star of the fourteenth magnitude. The comet was nearest the earth at the end of July, but will not reach perihelion until February next.

## FINE ARTS

*Byzantine Art and Archaeology.* By O. M. Dalton. (Oxford, Clarendon Press.)

At length England seems awake to a real interest in Byzantium. We may look back to the days of Texier and Pullan (for it is of art that we are thinking), and remember that one of those pioneers was an Englishman; we may recall the excellent chapter which Mrs. Bury contributed to her husband's book on the Later Empire; we may gratefully record the lifelong and unobtrusive labours of Dr. Edwin Freshfield; we may not forget that the first important work of Mr. W. R. Lethaby was in relation to St. Sophia; and we may rejoice in the splendid service rendered by the Byzantine Research Fund, and plead for a far more generous measure of support to it. Nevertheless, till now we have had no survey in English of the whole field of Byzantine art and archaeology. This is what Mr.

O. M. Dalton of the British Museum, than whom no one could be more competent, has now supplied, in a volume (within its limits) of superlative excellence and completeness. We say, within its limits, for architecture is excluded from Mr. Dalton's survey, and he thereby avoids a direct issue with the Commendatore Rivoira, though he frequently refers to his book in regard to kindred subjects and recognizes its high importance. Mr. Dalton professes to be rather a summarizer of others' conclusions than an original investigator; yet it is impossible to read many pages of his book without seeing that he has exercised, on the accumulations of his wide knowledge, an independent judgment and a critical insight of the keenest.

We may perhaps best explain the nature of the work by saying that it contains over 450 illustrations of every side of plastic and textile art. These are of the greatest value to the student, for they enable him, for the first time in any English book—we do not forget Diehl or several German works—to obtain a conspectus of the whole range of Byzantine artistic genius, from sculpture to embroidery, through painting, mosaic, enamel, pottery, glass, iconography, and the work of the goldsmith and the illuminator. Even those who know something of Byzantine history may well be surprised at the richness of the field. It is sad indeed to think how much has perished that belonged to the Empire in the East—all the archives, for example; but it is remarkable that there is still so much left, and it is worth remembering that the terrible disaster of 1204—the most barbarous outrage ever committed by the Christian West upon the Christian East—was yet the means of preserving, in the shrines whither the robbers conveyed them, many a choice treasure which would almost inevitably have perished in the capture of 1453. Many of Mr. Dalton's treasures come from Venice or Halberstadt, famous each for the spoils taken by the Crusaders.

Mr. Dalton has read very widely. He recognizes that no one, in so vast a field, can keep abreast of all that is coming out on his subject while he is writing, or even while he is printing. He himself mentions M. de Grüneisen's book on Sta. Maria Antiqua as an example of this. He has, of course, digested Wilpert's criticisms of Mr. Rushforth's pioneer monograph; but then comes in a new and even complete survey—too late. But with such necessary exceptions, there is virtually nothing, so far as we have observed, that has escaped Mr. Dalton's eye. If he does not mention the interesting 'Recueil d'Ornements et d'Architecture Byzantins, Géorgiens et Russes,' of Prince Gregory Gargarine (1897), this is not for want of studying Russian monographs: it would be hypercritical to blame him for this single omission, though the fresco of Manuel III., Emperor of Trebizond, from the church of St. Sophia in that city, reproduced by the Prince, would have been an interesting addition

to his valuable chapter on the rather scanty remains of Byzantine painting.

It is impossible to follow Mr. Dalton into the details which he handles with such masterly synthesis. Let us turn to the question on which all students must form an opinion: What is the origin of Byzantine art? Can we express it as M. Charles Diehl, following Strzygowski, did in 1904?

"Dans l'histoire des origines de l'art chrétien et byzantin, ce n'est point vers Rome qu'il faut tourner surtout les yeux; c'est dans l'Orient hellénistique, tout pénétré des traditions du vieil Orient primitif, c'est en Égypte, en Syrie, en Asie Mineure, et j'ajoute à Constantinople, qu'on doit chercher principalement la genèse de l'art chrétien."

Mr. Dalton writes in measured language, and is carefully restrained in his conclusions; but, on the whole, it is clear that he would answer with Strzygowski and Diehl, and against Rivoira. The originative force of Byzantine art was not Western, but Eastern; and Byzantium, not Rome, created the art of Ravenna.

This is what Mr. Dalton traces through four periods—that from Constantine to the iconoclasts, that of the iconoclasts, that from the end of the ninth century to the Crusade of the thirteenth, and, fourthly, thence to the Turkish Conquest. Mr. Dalton's introductory chapter is really elucidatory: it explains principles with just enough facts to justify them, and then leaves later chapters to substantiate the conclusions. His account of the iconoclastic, or secular, period is extremely good; equally so his vindication of the later Byzantine art, which no one who has really studied the Church of the Chora at Constantinople will be inclined to dispute. A striking example is the treatment of the Virgin in the Annunciation—so original and so unlike the Western manner. It is no doubt true that the Virgin-cycle at the Chora is wholly Syrian in origin: so late does Eastern influence conquer Western. Insensibly we fall into details. Indeed, it is in details that the strength of the Eastern case lies. Mr. Dalton does not forget the analogies and differences of Buddhist and Chinese art, but his main argument is wholly from the Christian monuments of the East. He sees, too—which not all critics do—that the real character of Byzantine art throughout lay in its moral strength, in its interpretation of a common Faith. It often fails on a lower plane; it hardly ever fails to rise to the higher appeal: "The absolute greatness of Byzantine art will be affirmed or denied in proportion as the relationship of art to ethics is regarded as near or remote." This is the dominant idea of the book; but it does not interfere with an unprejudiced examination of details. Byzantine art is Eastern: of the Near East, not Chinese. But that does not prevent our admitting that building-forms may often be claimed for Italy.

Amid much of the highest interest, we find the chapters on painting, mosaic, and ivory peculiarly attractive. There

are, too, passages of criticism which are of special interest to English readers—such as the vindication of the antiquity of the Bewcastle and Ruthwell crosses (though Mr. Dalton surely mistakes Rivovira's opinion of the Acca cross), and the reference to the clothed figure on the crucifix at Langford (not "Little Langford," as he says, by the way), to which the book affords several parallels. We need not go through the whole course with Mr. Dalton, for we are in cordial agreement with his view throughout. It is but a slight exception that we think he exaggerates when he puts down the unconvincing appearance of the figures in Byzantine art to asceticism: the fact that the landscape is equally unrealistic suggests that the cause is convention, not religion.

We have marked many passages of summary or criticism admirably expressed, but we need not quote them. It is sufficient to repeat that this is an almost complete history of Byzantine art, known to many at Ravenna and Constantinople, if not also in Dalmatia and Asia Minor, but now correlated and compressed from every quarter where the Eastern Empire exercised influence during twelve centuries. Mr. Dalton should receive the thanks of students for what must henceforth be an indispensable book.

#### OUR LIBRARY TABLE.

*English Ironwork of the Seventeenth and Eighteenth Centuries: an Historical and Analytical Account of the Development of Exterior Smithcraft.* By J. Starkie Gardner. (Batsford.)—This handsome quarto of 330 pages, with upwards of 250 illustrations, deals with a subject which has not previously received any adequate treatment. County publications and art magazines have occasionally noted the best-known and more beautiful examples of English ironwork of the seventeenth and eighteenth centuries, but such accounts have never hitherto been garnered, whilst a considerable variety of good examples in less prominent places have been ignored. Mr. Batsford has once again brought out a work of thorough excellence. Mr. Starkie Gardner is well known as an enthusiastic antiquary on metallic subjects; he is also an experienced practical ironworker.

In the collection and classification of examples of smithwork, Mr. Gardner has lighted upon much new matter concerning the craft. He has been able to give fresh information with regard to the celebrated work of John Tijou, and accounts of the special properties of the work of such men as Robert Bakewell of Derby; the brothers Roberts on the borders of Wales; William Edney, a notable smith of Bristol; and Thomas Robinson of London, the first to adopt a distinctive English style.

Such special subjects as balconies, balustrades, fanlights, lamp-holders, signs, and vanes are all discussed and fully illustrated, in addition to gates and railings. As a number of measured drawings are reproduced, including sizes and sections of various bars, these pages ought to prove of special value to the architect and craftsman; for the designing of smithwork is now obtaining general acceptance as a part of the finished

production of good work in both civil and ecclesiastical architecture on a large scale, as well as in private residences.

The way in which Mr. Gardner follows up his subject may be briefly exemplified in his account of Robert Bakewell, whose name has been hitherto familiar to a few only as a Derbyshire art smith after the manner of Tijou. His first known work was a wrought-iron porch to a garden house at Melbourne, which was finished in 1711. Six years later he made the beautiful gates for the Old Silk Mill, Derby. For the screens in All Saints', at the same place, he received 500*l.* in 1722. The pair of large gates in St. Mary's Gate which now stand in front of the Baptist Chapel were also of his execution. Other work of his is described at Tissington, Okeover Hall, Willoughby House, Nottingham, and the Town Hall, Worcester. A fine pair of his gates were erected at Savile House in Leicester Square, and afterwards moved to Penshurst Place, Kent. Six of the eighty-eight fine colotype plates are devoted to Bakewell's work.

However, even Mr. Gardner is not exhaustive in his researches. The Churchwardens' Accounts of All Saints', Derby, show that Bakewell was paid 58*l.* in 1727 for the churchyard gates, and a further sum of 50*l.* 19*s.* 8*d.* for the same gates in 1731, whilst a shilling was "paid for Ale at Setting them up." It is grievous to add that alterations made to this church and churchyard in 1873-4 involved the removal of Bakewell's wrought-iron gates from the west end. They were sold by public auction with other discarded details, such as the pulpit.

It might have been well, in describing and illustrating the set of gates and wickets of Carshalton Park, probably the work of Thomas Robinson, to state that all this splendid ironwork was sold in 1909, and removed we know not whither.

The book is sure to take its place as an authoritative work of reference for many years to come.

*Jerusalem sous Terre: les récentes Fouilles d'Ophel.* Décrites par H. V. (Horace Cox.)

—This appears to be the memoir promised in the daily press describing the excavations under the Hill of Ophel, which have caused so much commotion in Jerusalem and given rise to extravagant reports of buried treasure and mummies of Israelite kings smuggled over to Europe. All such reports are now seen to be baseless; for the work of the excavators seems to have been confined to tracing the passages leading from the source known as the Virgin's Well, and the only portable objects found were some pots covered with a basket-work marking, stamped jar-handles already published elsewhere, and clay heads here dignified by the name of "archaic idols." The archaeological result claimed by the present work is the suggestion that "the upper water-course of Gihon," said in 2 Chron. xxxii. 30 to have been "stopped" by Hezekiah, has now been identified. The author's theory, further, seems to be that the waterworks in question were first made by Solomon, and that the pottery shows a relatively high civilization in Jerusalem as far back as the twenty-fifth century B.C.

The form of the book is unusual. The title-page and the text, printed in double columns and in very small type, are in French. The legends of the sixteen plates, which include sufficient plans, reproductions of the pottery discovered, and the usual photographs of the excavators' houses and the like, are in English. The Preface is dated from the "Ecole biblique et archéologique,

Jerusalem," and the names of the author and excavators nowhere appear, although the leader of the "expedition" is alluded to as "M. A."

*Armorial Insignia of the Princes of Wales: with a Discussion on the Symbolic Meaning of Feathers and of Birds and Dragons.* by Mr. G. C. Rothery (Newberry & Pickering), is principally concerned with the badge of ostrich plumes used by the Black Prince and succeeding heirs apparent to the English crown. He rejects as legendary the old story of the feathers having been taken by the Prince at Crecy from the dead King of Bohemia, and for this rejection there is good reason, though the tale is supported by a contemporary statement. Mr. Rothery's own theory of the origin of the badge, based on the fact that the feathers used by the Black Prince resemble in shape the Egyptian Shu emblem, symbol of light and space, is that it came from the East by way of the German Empire. The reviewer's opinion is that the feather badge was assumed simply as a mark of authority.

The latter part of the work has reference to the symbolism of birds, feathers, and dragons. The book is profusely illustrated, but the design of the frontispiece (the arms of the Prince of Wales) cannot be commended. There is a curious error on p. 18 in the blazoning of the well-known arms of Saxony, the tinctures being wrongly stated. The arms are, however, correctly given in the illustration on p. 33.

#### EXHIBITIONS OF MODERN PICTURES.

UNDER this common heading we may conveniently treat of the works of Cézanne and Gauguin now displayed at the Stafford Gallery, together with the Forty-Sixth Exhibition of the New English Art Club and the show of work by Mr. Augustus John at the Chenil Gallery.

We deal with the relation of the work of the English Post-Impressionists to that of the French originators of the school on the one hand, and to their own immediate predecessors in the New English Art Club on the other. The term "Post-Impressionist" is generally accepted rather than generally understood, nor need we quarrel with the man in the street for failing to attach any very definite meaning to it. Still, no attempt at popularization can afford to ignore a useful label merely because it is applied to two or three dissimilar objects; so the best we can do is to distinguish the followers of Gauguin as English Post-Impressionists, and leave the followers of Van Gogh to be called American perhaps, or what you will.

The show at the Stafford Gallery seems devoted in part to displaying the close connexion between Gauguin and Cézanne, and this it does most successfully, there being pictures by Gauguin which are virtually "Cézannes," while at least one work by Cézanne (5) is to all intents and purposes a Gauguin. Doubtless, however, a show could be got together demonstrating that Van Gogh, equally with Gauguin, had his root in the curiously inert and negative painter who was their common origin. There are still a few later Post-Impressionists who may be said to derive directly from Cézanne—mainly painters of "still life," a genre in which a passion for simplicity, allied with the sincerity which in art may often take the place of intelligence, is almost a sufficient equipment. When, however, artists



come to handle subjects in which the processes of life are to be seen at work in a high degree of intensity, the passion for simplification—the desire to give a bare statement of the essence of the subject—shows itself very differently according as the painter is merely emotional or has the intellectual capacity to see the apparent welter of nature as the effect of subtly proportioned combinations of a few simple elements. Van Gogh may be taken as typical of the former class of painter, responding to any stimulus as mechanically as a photographic plate, but with less nicety. His followers are legion, and their work, while it becomes daily more shallow and crude, does not on that account become more simple, for simplicity implies order. Gauguin, odd as it may sound, stands for order, symmetry, logic—the old classic ideal. We are not concerned to claim that he always embodied that ideal as perfectly as the finest artists of the past, since his ambition to summarize within the briefest possible limits often compelled him to a loftiness of outlook which he could with difficulty sustain. No modern European artist—not even Blake—is quite at his ease in these altitudes, and perhaps the most perfect work at the Stafford Gallery is one belonging to a slightly less abstract sphere: *La Cueillette* (18), in which the complete adequacy of the artist's means to the contemplated end makes a picture entirely normal and satisfying, neither an instinctive groping after the half-apprehended, nor yet a doctrinaire assertion of principles believed in, but not satisfactorily demonstrated. Gauguin's work oscillates between these two extremes—the *Christ at the Mount of Olives* (20) being a favourite example which yet belongs to the former category, while the superb *L'Esprit veille* (22), and the hardly inferior *The Studio* (11), incline in the better direction of exaggerated formality, which, even at its worst, has something of the value of a sturdy declaration of faith.

It is when it indicates revived respect for artistic convention, rather than when it forms an excuse for chaotic emotionalism, that "Post-Impressionism" is a welcome phenomenon, and we call this particular style English Post-Impressionism, much as one might fly the British flag over any unoccupied land in the hope of ultimately attracting settlers. So Michelangelo hopefully called "Italian" the kind of painting he specially approved of, wherever it was done; and, although English Post-Impressionism is judged eccentric, and valued mainly for its eccentricity, it may ultimately be found not so very far removed from that normal main stream of painting which we call classic. The great difficulty lies in the fact that it appears in a milieu where changes are applauded in proportion as they are violent. To the man who regards a picture exhibition as a "shilling shocker," one kind of Post-Impressionist is as good as another.

The conservative may be inclined to ask, in face of Mr. McEvoy's accomplished *Earing Picture* (22, at Suffolk Street), whether this appetite for change at any price is not rank ingratitude. Clearly the mastery of technical processes involved in this picture is more complex than that at the service of the newer painters, whose pigment appears monotonously opaque beside the varied quality of Mr. McEvoy. To the convinced admirer of such work as this, that of the younger school seems wilfully bald and empty, a shirking of that attempt to match the mystery and complexity of nature which, for such a critic, is the proper function of painting. The reply to this objection of course is that the number of changes of tone and angle in nature are to be regarded not

merely as *many*, but literally as *infinite*, wherefore a more or less complex presentment of that infinity is not, as such, a whit more or less inadequate. The measure of the adequacy of painting is therefore not in the multiplicity or intrinsic delicacy of its tones and angles, but in the degree to which, within limited range, these things are endowed with the maximum of suggestiveness as conventions. The doctrine of the frank acceptance of the finite, and therefore of the symbolic, rather than representative nature of painting underlies the work of what we call the English Post-Impressionist school, of whom Mr. Augustus John and Mr. Lamb are the principal exponents. The former artist—gifted superbly for the gymnastics of art, a master of line of flame-like swiftness—doubtless reverted in the first instance to a simple convention largely for the sake of the clear, untortured execution it made possible. One divines that, were he able to keep equal control over a more complex scheme, he would still hesitate to use that scheme if it broke up unduly the alternative reading of his picture as a flat pattern which the decorator always keeps in view, or if it disturbed the continuity of his almost calligraphic flourish of line. It is by his maintenance of these latter qualities that his large decoration, *Forza è Amore* (48), is as much superior to Mr. Lamb's comparatively laboured design, *The Lake* (51), as the latter's *Portrait* is to Mr. John's *Right Hon. Harold Chaloner Dowdall* (33) or *Dr. Kuno Meyer* (19). The latter works, indeed, hardly come under the head of Post-Impressionist painting, and show little beyond eminent ability and a commonplace outlook. In the 'Chaloner Dowdall' we marvel somewhat at Mr. John's innocence of the science of perspective, though his instinct for perspective is usually, in the drawings such as are shown at the Chenil Gallery, extraordinarily just. Not infrequently he has shown a desire to revert to design in two dimensions, but his superb feeling for actual space always defeats that intention. Some day, perhaps, some diligent student of form may make the attempt on the logical assumption of an infinite distance-point, so that, while foreshortening remains, dimensions are constant. In the meantime English Post-Impressionists seem to design most naturally in terms of perspective, and, if they would drop an occasional perverseness in the introduction of a background confessing a different horizon from that implied by the figure, would speedily attain a greater delicacy in the observance of the rhythm which perspective offers than is shown by their predecessors, who pretend to a fuller naturalism, but constantly lose hold on the fundamental perspective angles which are the bases of their design. Even so careful a painter as Mr. McEvoy sins in this respect in the picture above referred to. The lady before the mirror does not tally with her reflection. The drawing of small forms is pedantically precise, the drawing of large slipshod. As Mr. John comes to utilize fully his powers of plastic presentment and Mr. Lamb to realize that from one point of view Post-Impressionism is but the logic of Vermeer carried to extremes, we shall recognize that the party which shrinks from actuality of delineation of any portion is nevertheless the party of precision in analysis and expression of the whole. Mr. Lamb's portrait is in its large manner more beautifully drawn than Mr. McEvoy's picture, and, if we have a criticism to offer, it is that the transitions between tone and tone are softened a thought too delicately in view of the few tones employed. This slightly dulls the purity of a lovely suite of monochromes.

The attempt to set forth what we conceive to be the main issue for the moment in English painting limits unavoidably the detail in which we might have noticed an exhibition notable enough, were not the interest of the individual pictures dwarfed by the crystallization of English Post-Impressionism into an attempt, not to throw over the whole tradition of Renaissance (which is the sense in which some would read the direction of the Post-Impressionists), but to fulfil that alternative destiny of Florentine painting—as an art deliberately unreal—which the Renaissance as a whole discarded in favour of Titian's naturalistic compromise.

Yet there are many admirable little pictures here well worth study and possession, and it is well to enumerate those which are from new-comers or rare exhibitors in these shows. Such are the thoroughly wrought *Quai Duquesne, Dieppe* (8), by Miss Marjorie Brend—an excellent Sickert, surely, for the best judges, if time should obscure its authorship; *The Bath* (10), by Miss Winifred Philips, almost as strongly reminiscent of the manner of Mr. W. Rothenstein; the boldly designed '*Japanese Turn*' (81) of Mr. A. P. Allinson; and a graceful evocation of the spirit of the eighteenth century, *The Spanish Ballet*, by Mr. Donald MacLaren. A well-painted *Ship Street, Brighton* by Mr. Edmond Decille looks as if it had slipped down in its frame; and amid the monotonously even merit of the water-colour rooms, one of Mr. Rich's drawings (179) emerges as of particularly beautiful quality.

Mr. John's work at the Chenil Gallery is hardly less interesting than his large decoration at Suffolk Street, but our general consideration of his position prevents us from discussing his merits and perversities in detail. His etchings contrast in piquant fashion with the rather attractive sophistication of Mr. Roussel's plates alongside.

Consideration of the important collection of drawings by Old Masters at Messrs. Dowdell's Galleries must be postponed.

#### SALES.

MESSRS. CHRISTIE sold last Saturday the following pictures: Sir P. Lely, Anne Bayning, daughter of Paul, first Viscount Bayning, and created Viscountess Bayning of Fofley for life, in brown dress, with grey scarf, seated in a landscape, 220*l.* W. Wissing, Countess of Derby, in yellow and white dress, with grey scarf, seated in a landscape, 399*l.* Van Dyck, Charles I., in robes, standing by a table, upon which is his crown; and Henrietta Maria, in red dress, with jewels (a pair), 472*l.* M. Marieschi, Entrance to the Grand Canal, Venice, with boats and gondolas, 409*l.* N. Poussin, The Muses on Mount Helicon, 367*l.*

On Monday and Tuesday last Messrs. Sotheby's sale of engravings included the following: By E. Bull, after Sir W. Beechey, Lord Nelson, printed in colours, 85*l.* By C. Turner, after Raeburn, Lord Newton, 56*l.* Four coloured engravings of Cupids, 51*l.*

The same firm sold on the same days the following coins and war medals: Charles I., Oxford gold pound piece, by Rawlins, 1643, 27*l.* Cohen, Description historique des Monnaies frappées sous l'Empire Romain, 8 vols., 1880-92, 28*l.* A group of three Crimean medals awarded to Farrier-Sergeant Atkinson, and a V.C. awarded to his son at Paardeberg, Feb. 19, 1900, 70*l.*

#### Fine Art Gossip.

*The Burlington* for December opens with an article on 'Leonardo da Vinci and some Copies' by Mr. Herbert Cook. M. Paul Lafond writes on Andres de Najera, a master of wood-carving at the time of the Spanish Renaissance; and Sir Claude Phillips on

some pictures which he ascribes to Il Rosso (Fiorentino). Mr. Roger Fry continues his notes on the Old Masters now on exhibition at the Grafton Galleries, and Mr. G. F. Hill, in a short note, puts a new interpretation on Filippino Lippi's 'Worship of the Golden Calf.' All these articles are admirably illustrated. More technical subjects are dealt with in 'English Domestic Spoons,' by Mr. H. N. Veitch, and 'Thomas Sheraton, Cabinet Maker,' by Mr. Herbert Cescinsky.

The police at Florence recovered, on Thursday week last, the stolen 'Madonna della Stella.' In a district which was carefully watched a man dropped a package on recognizing the presence of the police. He appears to have escaped, but the package contained the missing picture.

THE KING has lent two pictures to the National Gallery: his portrait of 'The Shipbuilder and his Wife,' by Rembrandt (Room XIII.), and his panel of 'Two Saints,' by Pesellino. The panel formed part of the altarpiece of the Trinity (now in Room II.), and has been replaced in its original position. Two panels of angels above—that on the left lent by Lady Henry Somerset, and that on the right lent by Countess Brownlow—are also part of the original composition, and have been restored for the time to their places. The King's loan will be on view until January 28th.

AT Newcastle-on-Tyne there will be an exhibition of water-colours by the late Thomas Runciman during the first two weeks of December. The private view took place on Thursday last.

THE LIBRARY of the Victoria and Albert Museum will be closed from December 12th to January 20th inclusive, for cleaning and general renovation.

We have received the following note from the Berlin Photographic Company:—

"In the 'Fine Art Gossip' of November 25th you mention that Mr. Rothenstein's exhibition of drawings, &c., takes place at the Berlin Gallery in New York. You also mentioned a fortnight previously that Aubrey Beardsley's first exhibition in New York was held at the same place.

"As *The Athenæum* always stands for correctness, we are sure that you will not mind our pointing out that there is no Berlin Gallery in New York, but the above exhibitions are the enterprise of the manager of our New York house, and take place at the recently opened gallery of the Berlin Photographic Company at 305, Madison Avenue, of that city."

THE death at the age of 60 is announced from Cannstadt of Prof. Hugo von Tschudi, the Director of the Bavarian National Galleries at Munich. He was a Director of the National Gallery at Berlin till 1909, when, owing to certain disputes, he resigned his post for that at Munich. The galleries under his charge were much enriched by his important purchases of modern German and French works. He was the author of a life of Adolf Menzel and other works.

MR. JACOB EPSTEIN has almost completed his monument for the tomb of Oscar Wilde, and it is hoped that his work, commissioned nearly two years ago, will be erected at Père Lachaise early next spring.

AT M. Durand-Ruel's galleries, Rue Laffitte, Paris, there will shortly be exhibited the collection of modern paintings formed by the late M. Dollfus. Corot's 'Danse des Nymphes' and a number of the master's earlier paintings of Italy and Ville d'Avray will be shown in this exhibition, as well as Renoir's portraits of Monet and Sisley and his copy of Delacroix's 'Noce Juive.'

At the Galerie de l'Art Contemporain, 3, Rue Tronchet, Paris, is now open an exhibition of modern paintings by Alcide Le Beau, Le Fauconnier, Othon Friesz, Girieud, Francis Picabia, De Segonzac, Paul Vera, and other artists.

## EXHIBITIONS.

SAT. (Dec. 2).—Mr. Irwin Bevan's Naval and other Marine Drawings, Mr. W. M. Power's Gallery.  
—Camden Town Group, Second Exhibition, Carfax Gallery.  
—Mr. Percy French's Water-Colours of Ireland, the West Indies, and Elsewhere, Modern Gallery.  
—Col. R. Goff's Water-Colours and Etchings of Venice, Tuscany, and England, Private View, Fine Art Society's Gallery.  
—Heatherley Sketching Club's Exhibition, Newman Gallery.  
—The New Society of Water-Colour Painters: 'The Cotswolds and Elsewhere,' by Miss D. Boughton-Leigh; 'Colour Prints of Sussex and the West Country,' by Miss M. D. Hurst; and Paintings of Stephen Hawes, Sallie Gallery.  
—Pictures in Oil and Pastel by William Stott of Oldham, Mr. E. J. van Wisselingh's Gallery.  
TUES. (Dec. 5).—Mr. E. H. R. Collings's Water-Colour Illustrations to 'Sappho, Queen of Song,' Private View, Allied Artists' Gallery, 67, Chancery Lane.

## MUSIC

## OUR LIBRARY TABLE.

*The Magic Flute: its History and Interpretation.* By Edward J. Dent. (Cambridge, Heffer & Sons.)—This essay has been published in view of the three performances of Mozart's opera given at the New Theatre, Cambridge, this week. The libretto of 'The Magic Flute,' if taken "at its face-value," is, as Mr. Dent remarks, a tissue of absurdities. He points out truly that it is "only the ethical element in the opera that makes it an organic whole," and he discusses that element in the final section of the essay. Each hearer, he says, "must use his own imagination, and interpret the opera for himself"; but since a sufficient power of imagination is granted only to the few, the others may well be glad of this guide to the symbolical meaning of the text. Freemasonry is the groundwork of the opera, and the accounts of the sources whence the libretto is derived, and the reasons for attributing its authorship to Schikaneder, are not only interesting in themselves, but also illuminating as to the symbolism. Mr. Dent refers to a remark made by Goethe to Eckermann in speaking of the second part of 'Faust' which deserves quotation: "I am content if the general public enjoys what it sees; at the same time the higher meaning will not escape the initiated, just as is the case with 'The Magic Flute' and other things." Our author has, naturally, much to say also about the music of the opera.

*Handbook to Beethoven's Sonatas for Violin and Piano-forte.* By S. Midgley. (Breitkopf & Härtel).—To many readers the opening pages of this booklet will probably prove the most attractive, for they give a brief review of what other composers before and after Beethoven have done in the same field. The main object of the author is, however, to analyze the Sonatas for students preparing for examinations. This he has done in a clear and succinct manner. It is to be hoped, nevertheless, that students who have passed successfully will, when listening to these works, cease to trouble further about form, for it will come between them and the spiritual meaning of the music.

*The Monster Book of Carols for Church and Home.* (Walter Scott Publishing Company).—This book, containing 101 carols old and new, and offered at a moderate price, will be welcome at this season of the year. No. 1 is said to be "From 'Pie Cantiones' (1582); but in that work the melody only

is to be found. It would have been an advantage to have a prefatory note explaining in a general way that vocal parts have been added to old melodies. We mention this one because some of the harmonies here are anachronistic.

*Marie Malibran: the Story of a Great Singer.* By Arthur Pougin. (Eveleigh Nash.)—Manuel Garcia and Madame Viardot-Garcia, the gifted brother and sister of Marie Malibran, died within the last few years, so that the story of the younger sister, who passed away nearly seventy-five years ago, belongs to an earlier epoch. Marie Félicité Garcia, during her short public career, certainly achieved a high reputation both as a singer and an actress; but the narrative of her ceaseless triumphs becomes somewhat monotonous after a time, especially as they were won in operas by Rossini, Donizetti, and Bellini, which, with few exceptions, are no longer heard. At New York in 1825, when only 17, she sang both in 'Figaro' and 'Don Giovanni,' and in 1835, the year before her death, appeared at Covent Garden in 'Fidelio.' We read of her "sublime interpretation" of the title-role of this last. This, and her singing also, may have been very fine, but a critic of the period (*Musical Library*, July, 1835) states that she made additions to the music which would have "driven poor Beethoven into a paroxysm of rage."

Born in Paris in 1808, Marie went with her father to Italy, and in early youth began the study of music. Hérol, who had just won the Prix de Rome, gave her piano lessons. In 1825, at New York, she married M. Malibran, a French banker—an unfortunate marriage, annulled in a French court of law in 1835, when she became the wife of De Beriot.

As a welcome variety in the midst of operatic successes, the book contains an interesting account of pleasant days spent at the Villa Médici, when Malibran visited Rome in 1832. She and Mlle. Louisa, daughter of Horace Vernet, then director of that academy, became close friends. Berlioz, who in his 'Mémoires' has much to say of it, must have left just before she arrived.

The name of the translator of the book is not given.

## Musical Gossip.

IN 1897 Humperdinck's incidental music to Ernst Rosmer's 'Königskinder' was produced at the Court Theatre, and the writer of the notice of the performance in *The Athenæum* of October 23rd, 1897, referred to the leading themes and the consummate mastery with which they were developed. He ended by saying that "the strength of the music is in the orchestral portion, which is full of beauty, and most delicately and picturesquely scored." In that first version the words were recited, and only a few songs were introduced. Since then the work has been enlarged and turned into an opera after the style of 'Hänsel and Gretel.' The opinion expressed above with regard to the orchestral music remains sound. There is no other composer who has worked so thoroughly and so successfully on the lines of Wagner as Humperdinck; we doubt, nevertheless, whether that mastery will be as much appreciated in the new form as it was in 1897. The metamorphosis of the work has resulted in more music, which itself may be equally good, but the simple story is weakened. The frame is now too large for the picture; and this is especially the case in the third act. Composers sometimes revise



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their works, though less often than in former days, and if there be truth in our criticism, cuts skilfully made in the score would prove beneficial; but this could only be done by the composer himself.

The new 'Königskinder' was originally produced December, 1910, at New York, and the first performance in England took place last Monday evening at Covent Garden. Frau Gura-Hummel impersonated the Goose-girl, and Herr Otto Wolf the King's son. Both acted well, though their singing showed signs of nervousness, very natural at a first performance. The same may be said of Frau Langendorff as the Witch. Herr Rudolf Hofbauer, the Fiddler, seemed most at his ease, but his part was less important. Of the three acts, the second, with the charming 'Springtanz' and 'Rosenringel,' the effective entry of the Goose-girl with her well-trained geese, and the exciting end when both she and the King's son are driven out of the city by the populace, was the most pleasing; for there is, throughout, plenty of variety. The piece was effectively mounted.

Tuesday evening was devoted to Russian Ballet. There was no novelty; but a special interest was given to the performance by the reappearance of Madame Karsavina in 'Les Sylphides' and 'Le Spectre de la Rose,' while Madame Kchessinska took part in 'Le Carnaval.' Both ladies are clever, but Madame Karsavina appears to us the more artistic.

Last Saturday evening 'Rigoletto' was given at the London Opera-House. Mlle. Felice Lyne, a new-comer, impersonated Gilda. She is said to be only a little over 20, and moreover to have taken the part for the first time. It was a highly promising début. Her voice, of good quality and well trained, was, however, not heard at its fullest, because nervousness affected the tone. The florid passages were executed with great clearness. We shall be interested to hear her in some other part better calculated to show her powers as an interpreter and actress. Another feature of the evening was the Jester of M. Maurice Renaud, a part in which he has always excelled. M. Merola, the conductor, also deserves mention: he possesses both ability and temperament.

The programme of the second Philharmonic Concert at Queen's Hall, on November 23rd, included no novelty, but the revival of Dvorák's Fourth Symphony in G was welcome, and a fine performance of it was given under the direction of Sir Charles Stanford. The work was originally produced at the third Philharmonic Concert of 1890, when Dvorák conducted.

Whether prodigies should or should not appear in public has often been discussed, and opinions differ; but on the present occasion the appearance of Sigmund Feuermann was clearly a mistake, so far as concerns Brahms's Violin Concerto, of which he played the solo part. He has undoubtedly wonderful technique and assurance, but he revealed little more than the letter of the music. He is only 11 years old.

Mr. ARTHUR FAGGE is most enterprising in the matter of novelties, though he is fully aware that at first they do not attract the public. At the opening concert of the ninth season of the London Choral Society next Wednesday he will produce four: Mr. Coleridge-Taylor's 'Tale of Old Japan,' Mr. Charlton Speer's 'Soul of Perceval,' Mr. Bertram Shapleigh's 'Fir Tree and the Brook,' and Miss Margaret Meredith's 'Recessional.'

Mr. ISIDOR EPSTEIN announces an interesting series of chamber concerts to be given at the Clavier Hall, Hanover Square, on

December 12th and 18th, January 23rd and 30th, and February 20th and 27th. The programmes will be devoted to piano-forte trios by old and modern composers. Mr. Epstein will be assisted by Messrs. John Dunn and Ludwig Lebell.

SEVČIK, the famous violin teacher, will make his first appearance in England on the 12th inst. at the Queen's Hall, and conduct the Queen's Hall Orchestra. Six of his pupils will appear: Mlles. Nora Duesberg, Rosa Ehrlich, and Daisy Kennedy, and MM. David Hochstein, Vladimir Resnikoff, and Frank Williams.

THE HUNGARIAN SOCIETY in London is organizing a concert, under the auspices of the Austro-Hungarian ambassador, to celebrate the centenary of Liszt's birth. It will be given at the Gallery of the Royal Society of British Artists next Wednesday. The proceeds will be handed over to the League of Mercy.

#### PERFORMANCES NEXT WEEK.

- SUN. Concert, 3, Albert Hall.  
— Sunday Concert Society, 3.30, Queen's Hall.  
— London Opera-House Concert, 7.30.  
MON.-SAT. (except Friday). Royal Opera, Covent Garden.  
TUES., WED., THU., and SAT. London Opera-House. (Matinée also on Saturday.)  
MON. Mr. and Mrs. Yeakman Griffith's Song Recital, 3.15, Bechstein Hall.  
— Mr. Hermann Klein's Causerie on the Method of Manuel Garcia, 5.30, Bechstein Hall.  
— Herr Max Fauer's Pianoforte Recital, 8, Bechstein Hall.  
— Misses Dorothy Bentall and Dorothy Cottrell's Recital, 8.15, Steinway Hall.  
— London Symphony Orchestra, 8.30, Queen's Hall.  
TUES. Madame Christie-Murray's Concert, 3, Eolian Hall.  
— Miss Katherine Goodson's Recital, 3.15, Bechstein Hall.  
— Grove-Manns Memorial Concert, 4.45, Leighton House.  
— Philharmonic Society, 8, Queen's Hall.  
WED. Classical Concert Society, 3, Bechstein Hall.  
— Mr. John Powell's Pianoforte Recital, 3.15, Queen's Hall.  
— London Choral Society, 8, Queen's Hall.  
— Mr. Aldo Antonietti's Violin Recital, 8.15, Eolian Hall.  
— Miss Rachel Dunn and Mr. Spencer Dyke's Pianoforte and Violin Recital, 8.15, Bechstein Hall.  
THURS. Royal Choral Society, 8, Albert Hall.  
— Stock Exchange Orchestral Society, 8.30, Queen's Hall.  
— Langley Mukle Quartet, 8.30, Bechstein Hall.  
FRI. Besie Tay and Vernon Warner's Vocal and Pianoforte Recital, 3.15, Eolian Hall.  
— Miss Eva K. Lissmann's Schumann Recital, 3.15, Bechstein Hall.  
— Miss Lily Crawford's Vocal Recital, 8.15, Eolian Hall.  
— Madame Julia Hostater's Vocal Recital, 8.30, Bechstein Hall.  
SAT. Misses Ruth, Phyllis, Margery, and Joyce Eyre's Concert, 3, Eolian Hall.  
— Bachhaus's Orchestral Concert, 3, Queen's Hall.  
— Miss Gwynne Kington's Orchestral Concert, 3, Steinway Hall.

#### DRAMA

#### A SCOTTISH PROGRAMME AT THE PLAYHOUSE.

If a vogue may be anticipated for Scottish plays in London, the credit for this must go to Mr. Cyril Maude. It was he who gave Mr. Graham Moffat and his company their first chance of impressing a West-End audience, and staged experimentally 'Bunt Pulls the Strings.' At a matinée last Tuesday he offered two works which have little in common either with 'Bunt' or with one another, apart from certain similarities of dialect, and are in no way so characteristically local.

'The Price of Coal,' for instance, would be as effective were its scenes laid in Lancashire or Yorkshire as in Lanarkshire, for everywhere throughout our islands, we may suppose, our colliers show an unconscious heroism and their women-folk learn to cultivate an uncomplaining stoicism, and it is on such qualities that the little play focuses our attention. Since the printed text of the piece was discussed in these columns only last week, there is no need to enlarge afresh on its merits. It is sufficient to remark that all expectations were amply fulfilled at its representation. Two members of

the Moffat family were in the cast—Miss Kate Moffat, who makes so delicious a Bunt, and her brother, Mr. Watson Hume. The latter emphasized the stolidity of the miner in the love-scenes very amusingly, and his sister, as the man's sweetheart, showed all her customary charm in the lighter passages of the play; but she hardly seems so sure in her mastery of the pathos of her part, unless her conception of the girl is that she is too young to be able to express her emotions. In the character of the widow who sits waiting for the climax of her bereavements, but is happily saved from such a fate, Miss Louisa Gourlay strikes a note of sorrow that is convincing.

Far less satisfactory as a work of art or a contribution to drama is 'Christina,' a "divert" in three acts adapted from one of Mr. J. J. Bell's stories by Miss Laurence Therval. The humour of the dialogue is not to be denied, though it flags at times; and the vivacity of the child-heroine, an "enfant terrible" whose precocity employs itself for the benefit of the good-natured and the discomfiture of spitefulness, is for an act or more very engaging. But the playwright's methods are mechanical, her story is thin, her characters are more or less conventional, and there is a monotonousness about the scheme. The courtship of two bashful middle-aged lovers whom a jealous spinster tries to separate, and the cunning little Christina brings together, makes but a slight thread for a plot; and apart from this and the periodical appearances of a village gossip, we merely get scene after scene in which the tiny girl is exhibited as having a far shrewder instinct for conducting the business of a shop and managing the male sex than the aunt whose love-affairs she helps to smooth. Now to have a small child taking the centre of the stage throughout a three-act play is rather trying. This is said without prejudice to the talents or performance of Jean Fitzgerald, who is by way of being a *Wunderkind*, and acts with amazing self-confidence, ease, and high spirits. Her sauciness is delightful, and she is apparently free from self-consciousness. But infant prodigies must not be encouraged on the stage any more than on the concert platform. Of the grown-up actors, the one who does the most telling work is Miss Nellie Greig, whose sketch of a solemn Highland servant may be a caricature, but is highly entertaining.

*Four Plays.* By Morley Roberts. (Eveleigh Nash.)—There is a pleasing modesty about the manner in which Mr. Morley Roberts, one of our most versatile and accomplished novelists, has issued his experiments in drama. Not a word of introduction accompanies the text of his four plays. Perhaps he recognizes them for what they are—attempts at story-telling in a medium with which the author is not familiar. If they are offered as a mere variation on the ordinary *conte*—as literary exercises written, like Swinburne's tragedies, for some stage of past times, and not for the stage of to-day—it might be possible to regard them

benevolently, and speak in commendation of the poetic quality of their prose-writing. But if Mr. Roberts seriously put them forward as contributions intended for the modern theatre, he would have to be told that he has taken the wrong road. As is the case with so many novices, his plays—one-act pieces all of them, except a fragment of a tragedy which runs to no more than the first act—are full of imitations and echoes. They suggest, in fact, that none would have been written unless some other play like it had been written before. The best of the series slavishly copies the stage-directions and textual repetitions and Ollendorffian oddities of M. Maeterlinck's marionette-dramas. Another varies the Faust legend unconvincingly—for its ambitious poet who is prepared to sacrifice all other pleasures of life for one "hour of greatness" pays the penalty of death without really obtaining his boon. 'The Lay Figure' gives us the situation of artist, model, and wife—the situation in fine of D'Annunzio's memorable studio tragedy—but Mr. Roberts's piece is arbitrary in motive, and nowhere conveys the impression of inevitable necessity. In fact, he has followed generally the romantic conventions, and adopted a romantic "psychology." No doubt he is in good company. Among English authors, he might quote Browning and John Davidson as on his side. But it happens that these were poets, and not playwrights—writers who imagined that mere beauty and colour of language, alternations of impulse, surprises of emotion or conduct, constituted the essentials of drama. Victor Hugo has much to answer for in the demands he made in the interests of artistic freedom.

Among Mr. Roberts's dramatic essays 'The Lamp of God' most nearly fulfils the requirements of the stage play, but paradox of sentiment reveals itself alike in the dialogue and in the action. We are introduced to four seamstresses working in a garret to keep body and soul together. One is an old woman, whose point of view is "I'd rather be a young street woman than good and old." Another, Magdalen, is nearly middle-aged, and cherishes memories of a romance she shared with a lover who could not offer her marriage. A third, Crystal, is young and pretty, and is tempted to join a poet who is cursed with a mad wife. A fourth, Helen, is impatient with poverty, and eager to taste joy and happiness. Into their midst comes a priest, who is shocked by the grey-haired Mary's reckless paganism; tries to persuade Crystal to preserve her innocence, even at the cost of starving her emotions; and then proves to be Magdalen's lost lover. In the hour of her death he forgets the priest in the man, kisses his old sweetheart with his old passion, and withdraws his condemnation of Crystal's proposed surrender to love. The comment on all this is, in Hedda Gabler's words, "But people do not do such things."

### Dramatic Gossip.

We have had occasion more than once to call attention to the anomalies and vagaries of our present dramatic Censorship. It was announced at the end of last week that Mr. Charles E. Brookfield will, from the New Year onwards, be joint examiner of plays with Mr. G. A. Redford. Mr. Brookfield is himself a writer of plays, and was an actor till health compelled him to retire. He is also an acknowledged wit.

But protest has already been raised in many quarters concerning the appointment. Mr. Granville Barker passed a resolution,

after the first act of 'Pains and Penalties' had been played at the Savoy Theatre on Sunday last, to the effect that Mr. Brookfield was hopelessly out of touch with modern drama, and that his control would be inimical to its welfare. One of the new Censor's plays, 'Dear Old Charlie,' was certainly lucky in escaping the veto of the Censorship in 1906; and a recent article of his in *The National Review* shows entire lack of sympathy with the new drama of ideas, which is generally regarded as the most vigorous and promising part of the English stage of recent years. Further, it seems very doubtful if the principle of dual control will work at all.

There is no doubt about the genuine dissatisfaction to which the appointment has given rise, and we think it should be reconsidered.

THE new play 'Bella Donna,' adapted by Mr. J. B. Fagan from Mr. Hichens's novel, is due at the St. James's next Saturday. Sir George Alexander will play Dr. Meyer Isaacson; and Mrs. Patrick Campbell, Mrs. Chepstow.

At the Little Theatre 'Fanny's First Play' has brought Mr. Shaw already the longest consecutive run his drama has secured on this side of the Atlantic, and we learn that the piece is now achieving popularity at Berlin as 'Fanny's Erstes Stück.'

MR. HEINEMANN is publishing 'The War-God' in time for the first evening performance at His Majesty's Theatre, which occurs to-night.

On Thursday last week the first public performance of Mr. Nugent Monck's School of Acting was given at the Abbey Theatre, Dublin. The plays performed were 'The Interlude of Youth,' a mid-sixteenth-century "morality," and 'The Second Shepherd's Play,' a "mystery" of the early fifteenth century. Both plays were effectively produced, and Mr. Monck may be congratulated on the clear enunciation of his actors.

A lecture on the origin of the mystery play was delivered by Mr. Monck during the interval, and was much appreciated by a large audience.

TO CORRESPONDENTS.—H. C. R.—H. S.—L. P.—E. T. N.—R. S.—W. M.—Received.  
E. M. S.—Many thanks.

CORRIGENDUM.—No. 4386, p. 636, first paragraph of Fine Art Gossip, for "Ross" read Richmond.

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